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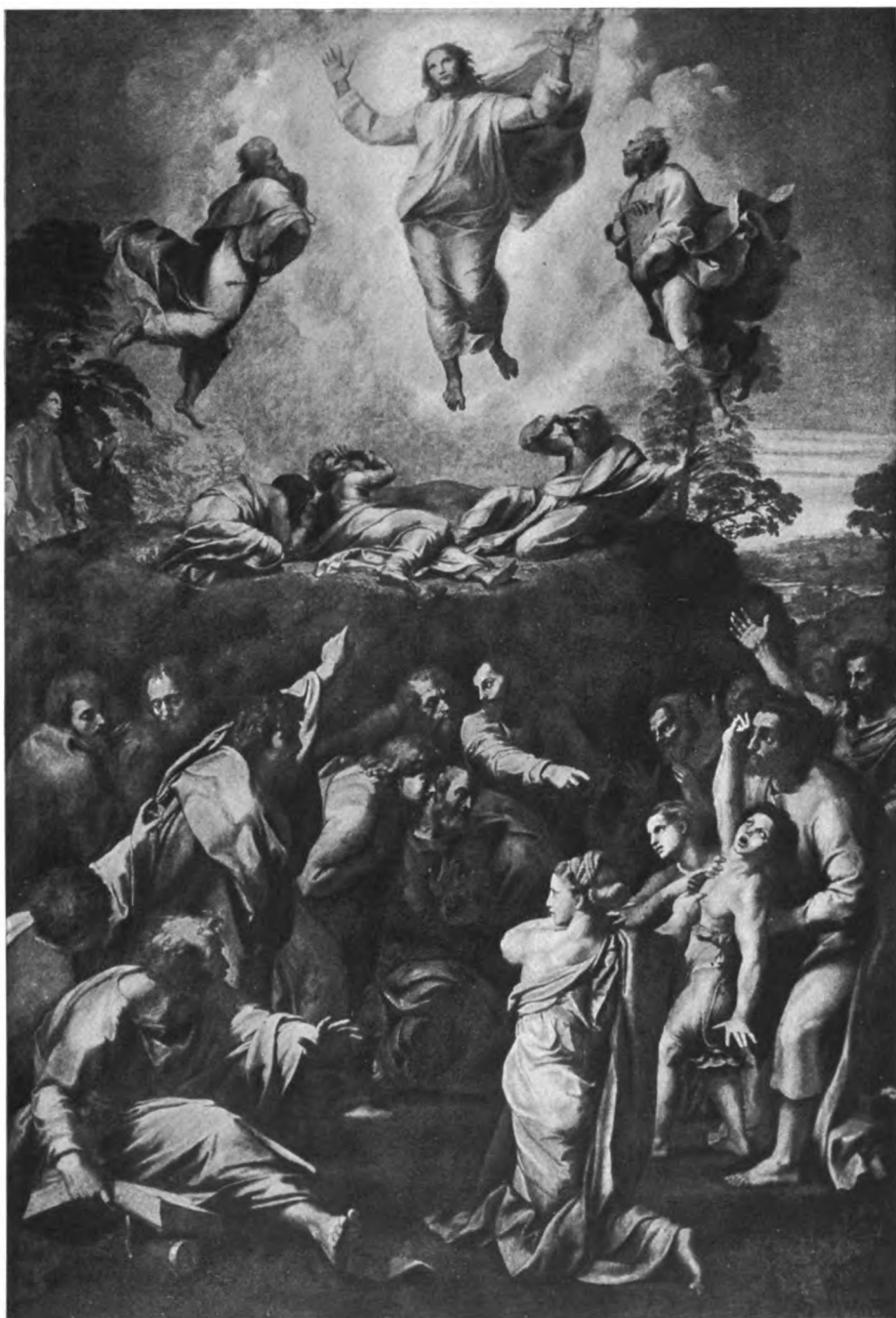














PORTRAIT OF RAPHAEL BY HIMSELF      UFFIZI GALLERY, FLORENCE

This portrait, painted when Raphael was twenty-three, is, in spite of its imperfections, the best extant likeness of him. The drawing in the Oxford University Collection, of doubtful authenticity at best, shows him at the immature age of sixteen, and in his portrait of himself in the "School of Athens" he is in unusual guise and, as it were, acting a part. The Uffizi portrait, however, can leave us in no doubt as to its physical correctness. The eyes are brown and the hair chestnut. Originally but thinly painted, the picture has been badly cared for, and is much changed; but Dr. Bode is alone among critics in doubting that it is Raphael's own handiwork.

# Raphael Sanzio

BORN 1483: DIED 1520  
UMBRIAN, ROMAN, FLORENTINE SCHOOLS

**T**HE present monograph treats of Raphael only as a painter of easel-pictures. His frescos and drawings will be considered in future issues.

ANNA JAMESON

"MEMOIRS OF EARLY ITALIAN PAINTERS"<sup>1</sup>

**R**APHAEL SANZIO,<sup>2</sup> or Santi, was born in the city of Urbino, in the year 1483. His father, Giovanni Santi, was a painter of no mean talent, who held a respectable rank in his native city. The name of Raphael's mother was Magia, and the house in which he was born is still standing, and is regarded by the citizens of Urbino with just veneration. He was only eight years old when he lost his mother, but his father's second wife, Bernardina, well supplied her place, and loved him and tended him as if he had been her own son. His father was his first instructor, and very soon the young pupil showed extraordinary talent; but when the boy was but eleven years old his good father died, in August, 1494. It is not quite certain who was Raphael's next teacher,<sup>3</sup> but it appears that he was sent to study under Perugino in 1499, being then sixteen years old.

He remained in this school till he was nearly twenty, and was chiefly employed in assisting his master. A few pictures painted between his sixteenth and twentieth year have been authenticated by careful research, and are very interesting from being essentially characteristic. There is, of course, the manner of his master Perugino, but mingled with some of those qualities which were particularly his own, and which his after-life developed into excellence; and nothing in these early pictures is so remarkable as the gradual improvement of his style, and his young predilection for his favorite subject, the Madonna and Child. The most celebrated of all his pictures painted under the influence of Perugino was one representing the marriage of the Virgin Mary to Joseph — a subject which is very common in Italian art, and called "Lo Sposalizio" (The Espousals).

In the same year that he painted this picture (1504) Raphael visited Florence for the first time. He did not remain long at Florence in this first visit, but he made the acquaintance of Fra Bartolommeo and Ridolfo Ghirlandajo, and saw some cartoons by Leonardo da Vinci and Michelangelo which filled his mind with new and bold ideas both of form and composition. In the following year he was employed in executing several large pictures for various churches at Perugia.

<sup>1</sup> Edited and revised by Estelle M. Hurl (Boston, 1896). <sup>2</sup> His name was Raffaello Santi; its Latin form was Sanctius, which again in Italian became Sanzio. <sup>3</sup> It is believed by many critics that Raphael studied under Timoteo Viti at Urbino.

When he had finished these and other works he returned to Florence, and remained there till 1508. Some of his finest works may be referred to this period of his life; that is, before he was five-and-twenty. [Among them may be mentioned the "Madonna del Cardellino," "La Belle Jardinière," "St. Catherine," and "St. George and the Dragon."]

In his twenty-fifth year, when Fra Bartolommeo, Leonardo da Vinci, and Michelangelo were all at the height of their fame, and many years older than himself, the young Raphael had already become celebrated from one end of Italy to the other. At this time Julius II. was pope, and at the age of seventy was revolving plans for the aggrandizement of his power and the embellishment of the Vatican which it would have taken a long life to realize. Conscious that the time before him was to be measured by months rather than by years, and ambitious to concentrate in his own person all the glory that must ensue from such magnificent works, he listened to no obstacles, he would endure no delays, he spared no expense in his undertakings. Bramante, the greatest architect, and Michelangelo, the greatest sculptor, in Italy, were already in his service. Leonardo da Vinci was then employed in public works at Florence and could not be engaged, and he therefore sent for Raphael to undertake the decoration of those halls in the Vatican which Popes Nicholas V. and Sixtus IV. had begun and left unfinished. The invitation, or rather order, of the pope was, as usual, so urgent and so peremptory that Raphael hurried from Florence, leaving his friends Bartolommeo and Ghirlandajo to complete his unfinished pictures; and immediately on his arrival at Rome he commenced the greatest of his works in fresco, the Chambers of the Vatican. . . .

Before this work was finished Julius II. died, and was succeeded in 1513 by Leo X. Though the character of Pope Leo X. was in all respects different from that of Julius, he was not a less patron of Raphael than his predecessor had been; and certainly the number of learned and accomplished men whom he attracted to his court, and the enthusiasm for classical learning which prevailed among them, strongly influenced those productions of Raphael which date from the accession of Leo. They became more and more allied to the antique, and less and less imbued with that pure religious spirit which we find in his earlier works.

Cardinal Bembo, Cardinal Bibbiena, Count Castiglione, the poets Ariosto and Sanzaro, ranked at this time among Raphael's intimate friends. With his celebrity his riches increased; he built himself a fine house in that part of Rome called the Borgo, between St. Peter's and the Castle of St. Angelo; he had numerous scholars from all parts of Italy, who attended on him with a love and reverence and duty far beyond the lip and knee homage which waits on princes; and such was the influence of his benign and genial temper, that all these young men lived in the most entire union and friendship with him and with each other, and his school was never disturbed by animosities and jealousies. All the other painters of that time were the friends rather than the rivals of the supreme and gentle Raphael, with the single exception of Michelangelo.

About the period at which we are now arrived, the beginning of the pontificate of Leo X., Michelangelo had left Rome for Florence. Leonardo da Vinci came to Rome, by the invitation of Leo, attended by a train of scholars, and lived on good terms with Raphael, who treated the venerable old man with becoming deference. Fra Bartolommeo also visited Rome about 1513, to the great joy of his friend. We find Raphael at this time on terms of the tenderest friendship with Francia, and in correspondence with Albrecht Dürer, for whom he entertained the highest admiration. . . .

Under Leo X. Raphael continued his great works in the Vatican; and while he was designing and executing these large frescos, assisted by his scholars, he was also engaged in many other works. Among his most celebrated and most popular compositions is the

series of subjects from the Old Testament called "Raphael's Bible;" these were comparatively small frescos adorning the thirteen cupolas of the loggie of the Vatican. There was still another great work for the Vatican intrusted to him. The interior of the Sistine Chapel had been ornamented round the lower walls with paintings in imitation of tapestries. Leo X. resolved to substitute real draperies of the most costly material; and Raphael was to furnish the subjects and drawings, which were to be copied in the looms of Flanders, and worked in a mixture of wool, silk, and gold. Thus originated the famous "Cartoons of Raphael." . . . For his patron Agostino Chigi, Raphael painted in fresco the history of Cupid and Psyche. The palace which belonged to the Chigi family is now the Villa Farnesina, on the walls of which these famous frescos may still be seen in very good preservation, and in the same palace he painted "The Triumph of Galatea."

At this time the lovers of painting at Rome were divided in opinion as to the relative merits of Michelangelo and Raphael, and formed two great parties, that of Raphael being by far the more numerous. Michelangelo, with characteristic haughtiness, disdained any open rivalry with Raphael, and put forward the Venetian Sebastiano del Piombo as no unworthy competitor of the great Roman painter. Raphael bowed before Michelangelo, and, with the modesty and candor which belonged to his character, was heard to thank Heaven that he had been born in the same age and enabled to profit by the grand creations of that sublime genius, but he was by no means inclined to yield any supremacy to Sebastiano; he knew his own strength too well. To decide the controversy, the Cardinal Giulio de' Medici, afterwards Clement VII., commissioned Raphael to paint the picture of "The Transfiguration," and at the same time commanded from Sebastiano del Piombo the "Raising of Lazarus," which is now in the National Gallery. Both pictures were intended by the cardinal for his cathedral at Narbonne, he having lately been created archbishop of Narbonne by Francis I. Michelangelo, well aware that Sebastiano was a far better colorist than designer, furnished him with the cartoon for his picture, and, it is said, drew some of the figures (that of Lazarus for example) with his own hand on the panel; but he was so far from doing this secretly that Raphael heard of it, and exclaimed, joyfully, "Michelangelo has graciously favored me, in that he has deemed me worthy to compete with himself, and not with Sebastiano!" But he did not live to enjoy the triumph of his acknowledged superiority, dying before he had finished his picture, which was afterwards completed by the hand of his pupil Giulio Romano.

During the last years of his life, and while engaged in painting "The Transfiguration," Raphael's active mind was employed on many other things. He had been appointed by the pope to superintend the building of St. Peter's, and he prepared the architectural plans for that vast undertaking. He was most active and zealous in carrying out the pope's project for disinterring and preserving the remains of art which lay buried beneath the ruins of ancient Rome. He also made several drawings and models for sculpture, and with a princely magnificence sent artists at his own cost to various parts of Italy and into Greece to make drawings from those remains of antiquity which his numerous and important avocations prevented him from visiting himself. He was in close intimacy and correspondence with most of the celebrated men of his time; interested himself in all that was going forward; mingled in society, lived in splendor, and was always ready to assist generously his own family and the pupils who had gathered round him. The Cardinal Bibbiena offered him his niece in marriage, with a dowry of three thousand gold crowns; but the early death of Maria di Bibbiena prevented this union, for which it appears that Raphael himself had no great inclination.

In possession of all that ambition could desire, for him the cup of life was still running over with love, hope, power, glory, when, in the very prime of manhood, and in the

midst of vast undertakings, he was seized with a violent fever,—caught, it is said, in superintending some subterranean excavations,—and expired after an illness of fourteen days. His death took place on Good Friday (his birthday), April 6, 1520, when he had completed his thirty-seventh year. Great was the grief of all classes; unspeakable that of his friends and scholars. The pope had sent every day to inquire after his health, adding the most kind and cheering messages; and when told that the beloved and admired painter was no more, he broke out into lamentations on his own and the world's loss. The body was laid on a bed of state, and above it was suspended the last work of that divine hand, the glorious "Transfiguration." From his own house, near St. Peter's, a multitude of all ranks followed the bier in sad procession, and his remains were laid in the church of the Pantheon, near those of his betrothed bride, Maria di Bibbiena, in a spot chosen by himself during his lifetime.

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## The Art of Raphael

CHARLES C. PERKINS

"RAPHAEL AND MICHELANGELO"

OF all artists since the Greeks, Raphael had the most perfect feeling for true beauty. The beautiful was his especial field, and hence he is first among his kind. Leonardo had more depth, Michelangelo more grandeur, Correggio more sweetness; but none of them approached Raphael as an exponent of beauty, whether in young or old, in mortals or immortals, in earthly or divine beings. A genius of which grace was the essence, moderation the principle, and beauty the guiding star, Raphael was in truth the greatest of artists, because the most comprehensive, blending as he did the opposing tendencies of the mystics and the naturalists into a perfect whole by reverent study of nature and of the antique. Bred in a devotional school of art, and transferred to an atmosphere charged with classical ideas, he retained enough of the first, while he absorbed enough of the second, to make him a painter of works Christian in spirit and Greek in elegance and purity of form and style.

J. A. SYMONDS

"RENAISSANCE IN ITALY"

IN Raphael there was no perplexity, no division of interests. His faculty and his artistic purpose were exactly balanced, adequate, and mutually supporting. He saw by intuition what to do, and he did it without let or hindrance, exercising from his boyhood till his early death an unimpeded energy of pure productiveness. Like Mozart, to whom he bears in many respects a remarkable resemblance, Raphael was gifted with inexhaustible fertility and with unwearied industry. Like Mozart, again, he had a nature which converted everything to beauty. Thought, passion, emotion, became in his art living melody. We almost forget his strength in admiration of his grace; the travail of his intellect is hidden by the serenity of his style. There is nothing overmuch in any portion of his work, no sense of effort, no straining of a situation, not even that element of terror needful to the true sublime. It is as though the spirit of young Greece had lived in him again, purifying his taste to perfection, and restraining him from the delineation of things stern or horrible. Raphael found in this world nothing but its joy, and communicated to his ideal the beauty of untouched virginity. . . .

Among his mental faculties the power of assimilation seems to have been developed to an extraordinary degree. He learned the rudiments of his art in the house of his father,

Santi, at Urbino, where a Madonna is still shown,— the portrait of his mother, with a child, perhaps the infant Raphael, upon her lap. Starting soon after his father's death as a pupil of Perugino, he speedily acquired that master's manner so perfectly that his earliest works are only to be distinguished from Perugino's by their greater delicacy, spontaneity, and inventiveness. Though he absorbed all that was excellent in the Peruginesque style he avoided its affectations, and seemed to take departure for a higher flight from the most exquisite among his teacher's early paintings. Later on, while still a lad, he escaped from Umbrian conventionality by learning all that was valuable in the art of Masaccio and Fra Bartolommeo. To the latter master, himself educated by the influence of Leonardo, Raphael owed more, perhaps, than to any other of his teachers. The method of combining figures in masses, needful to the general composition, while they preserve a subordinate completeness of their own, had been applied with almost mathematical precision by the Frate in his fresco at S. Maria Nuova. It reappears in all Raphael's work subsequent to his first visit to Florence. So great, indeed, is the resemblance of treatment between the two painters that we know not well which owed the other most. Finally, when Raphael settled in Rome, he laid himself open to the influence of Michelangelo, and drank in the classic spirit from the newly discovered antiques. Here at last it seemed as though his native genius might suffer from contact with the potent style of his great rival; and there are many students of art who feel that Raphael's later manner was a declension from the divine purity of his early pictures. There is, in fact, a something savoring of overbloom in the Farnesina frescos, as though the painter's faculty had been strained beyond its natural force. Yet who shall say that Raphael's power was on the decline, or that his noble style was passing into mannerism, after studying both the picture of "The Transfiguration" and the careful drawings from the nude prepared for this last work?

So delicate was the assimilative tendency in Raphael that what he learned from all his teachers, from Perugino, Fra Bartolommeo, Masaccio, Da Vinci, Michelangelo, and the antique, was mingled with his own style without sacrifice of individuality. Each successive step he made was but a liberation of his genius, a stride toward the full expression of the beautiful he saw and served. He was never an eclectic. The masterpieces of other artists taught him how to comprehend his own ideal.

Raphael is not merely a man, but a school. Just as in his genius he absorbed and comprehended many diverse styles, so are many worthy craftsmen included in his single name. Fresco-painters, masters of the easel, workmen in mosaic and marquetry, sculptors, builders, arras-weavers, engravers, decorators of ceilings and of floors, all labored under his eye, receiving designs from his hand, and executing what was called thereafter by his name. The vast mass of Raphael's works is by itself astounding. The accuracy of their design and the perfection of their execution are literally overwhelming to the imagination that attempts to realize the conditions of his short life. There is nothing, or but very little, of rhetoric in all this world of pictures. The brain has guided the hand throughout, and the result is sterling poetry.

When Lomazzo assigned emblems to the chief painters of the Renaissance he gave to Michelangelo the dragon of contemplation, and to Mantegna the serpent of sagacity. For Raphael, by a happier instinct, he reserved man, the microcosm, the symbol of powerful grace, incarnate intellect. This quaint fancy of the Milanese critic touches the truth. What distinguished the whole work of Raphael is its humanity in the double sense of the humane and human. Phœbus, as imagined by the Greeks, was not more radiant, more victorious by the marvel of his smile, more intolerant of things obscene or ugly. Like Apollo chasing the Eumenides from his Delphian shrine, Raphael will not suffer his eyes to fall on what is loathsome or horrific. Even sadness and sorrow,

tragedy and death, take loveliness from him. And here it must be mentioned that he shunned stern and painful subjects. He painted no martyrdom, no "Last Judgment," and no "Crucifixion," if we except a little early picture. His men and women are either glorious with youth or dignified in hale old age. Touched by his innocent and earnest genius, mankind is once more gifted with the harmony of intellect and flesh and feeling that belonged to Hellas. Instead of asceticism, Hellenic temperance is the virtue prized by Raphael. Over his niche in the Temple of Fame might be written: "I have said ye are Gods;"—for the children of men in his ideal world are divinized.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS "VASARI'S LIVES"

THE study of the works of Raphael is necessarily the study of the evolution of the pictorial art of Central Italy. For two hundred years great painters had been working at problems of suggestion, expression, and technical achievement. Then came Raphael, the grand harvester, and bound up the sheaves of the Renaissance. First were seen the fruits of his native Umbria, as Raphael, still almost a boy, learned of Timoteo Viti, then but a little later gave to the world a new Perugino, with fresher feeling, freer movement, and better architecture. Next came the Florentine period, so rich in influences of the loftiest order, of Leonardo da Vinci, of Michelangelo, and of Fra Bartolommeo. But Rome was the theatre of the main outcome of these influences. In Rome, the world's focus, Raphael declared himself for what he was, the supreme assimilator of all and every material that was fitted for the purposes of art. In the work of the men who had preceded him he saw almost instinctively what was best suited to the needs of pictorial presentation, what was best worth saving, perpetuating, sublimating; and what was better still, in his observation of nature the same instinct guided him. He seemed to perfect each phase of art after investing it with the resources of the new science. . . .

Of the art of composition Raphael was the greatest master of the modern world. His passion for synthesis was so strong that he saw all things in relation, and sometimes forgot detail to such an extent that, for the sake of arranging the ensemble, of finding time for the distribution, he left the execution to the hands that all but ruined his work. In an analysis of Raphael's achievement nothing is so puzzling as this obtrusion of the pupil and assistant between us and the master. In the consideration of Raphael's technique, the critic has constantly to attempt to disentangle the work of the master from that of the pupil. But collaboration, which is potent to blunt outline, to distort modelling, to coarsen color, is almost powerless to affect composition; here, therefore, we always see Raphael for what he was, the supreme master.

It is academic exaggeration and the coarse generalization of collaborators that have made some of Raphael's works even repellent to certain minds, and especially to young art students. The student, eager to study nature as it is, compares some of the figures in the Stanze, more especially some of the figures in the tapestry cartoons or the Farnesina frescos, with the almost impeccable technical work of certain modern French artists, and he is angered. "Is this," he asks, "your boasted Raphael? Are these straining eyeballs, and splaying fingers, and formal curls, and sugar-loaf noses like nature? Am I to learn from them?" To which the answer is: "These are the faults of Raphael, exaggerated by lesser men; and because they are exaggerations they are obvious and seen first of all." The real Raphael must be sought for in his own thought, his studies, the works which he executed himself. Even in those done by pupils the spiritual significance of the master's conception often pierces the envelope, and we see him at once powerful and serene; in the long line of his Madonnas there is no repetition, and no sense of fatigue, and in his frescos he laid down the lines of monumental composition. The same student who has compared Raphael's technique with that of the modern French master



may say, for instance, even while admitting their style and character, that the silhouettes of the women in the medallions of the Camera della Signatura are coarse in outline, that the construction of their faces will not bear analysis. But when that modern painter has a medallion to fill and has tried one arrangement after another, he inevitably realizes that it is Raphael who has found the best ordering that could be found; and the modern painter builds upon his lines, laid down so distinctly that the greater the practice of the artist the more complete becomes his realization of Raphael's comprehension of essentials in composition.

SIR JOSHUA REYNOLDS

"DISCOURSE V."

**R**APHAEL'S materials are generally borrowed, though the noble structure is his own. His excellency lay in the propriety, beauty, and majesty of his characters, the judicious contrivance of his composition, his correctness of drawing, purity of taste, and skilful accommodation of other men's conceptions to his own purpose. Nobody excelled him in that judgment with which he united to his own observations on nature the energy of Michelangelo and the beauty and simplicity of the antique.

BERNHARD BERENSON "CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE"

**T**HERE have been in the last five centuries artists of far greater genius than Raphael Sanzio. Michelangelo was grander and more powerful, Leonardo at once more profound and more refined. In Raphael you never get the sweet world's taste as in Giorgione, nor its full pride and splendor as in Titian and Veronese. And I am calling up only Italian names — how many others, if we chose to cross the Alps! — and it is only as illustrator that he rivals these: for in the more essential matters of figure-painting Raphael is not for a moment to be ranked on a level with the great Florentines; nor does he, like the Venetians, indelibly dye the world with resplendent color.

Ever ready to learn, Raphael passed from influence to influence. At whose feet did he not sit? Timoteo Viti's, Perugino's, and Pinturicchio's, Michelangelo's, Leonardo's, and Fra Bartolommeo's, and finally, Sebastiano del Piombo's. From the last named, Sanzio, then already at the very height of his career and triumph, humbly endeavored to acquire those potent secrets of magical color which even a second-rate Venetian could teach him. And although he learned his lesson well, for in this the Umbrians ever had been distant cousins, as it were, of the Venetians, yet twice only did he attain to signal achievement in color: the fresco, so splendid as mere painting, which represents the "Miracle of Bolsena," and that exquisite study in gray, the "Portrait of Baldassare Castiglione." But what are these beside the mural paintings of Veronese, or the portraits of Titian? At his rarest best, Raphael as a master of color never went beyond Sebastiano. But he has other claims on our attention — he was endowed with a visual imagination which has never even been rivalled for range, sweep, and sanity. When it has been surpassed it has been at single points and by artists of more concentrated genius. Thus gifted, and coming at a time when form had, for its own sake, been recovered by the naturalists and the essential artists, when the visual imagery, of at least the Italian world, had already suffered along certain lines, the transformation from the mediæval into what has ever since been for all of us the modern, when the ideals of the Renaissance were for an ineffable instant standing complete, Raphael, filtering and rendering lucid and pure all that had passed through him to make him what he was, set himself the task of dowering the modern world with the images which to this day, despite the turbulent rebellion and morose succession of recent years, embody

for the great number of cultivated men their spiritual ideals and their spiritual aspirations. . . .

We go to Raphael for the beautiful vesture he has given to the antiquity of our yearnings; and as long as the world of Greeks and Romans remains for us what I fervently pray it may continue to be, — not only a mere fact, but a longing and a desire, — for such a time shall we, as we read the Greek and Latin poets, accompany them with an imagery either Raphael's own, or based on his; so long shall we see their world as Raphael saw it, — a world where the bird of morning never ceased to sing.

What wonder, then, that Raphael became on the instant, and has ever remained, the most beloved of artists! A world which owed all that was noblest and best in it to classical culture found at last its artist, the illustrator who, embodying antiquity in a form surpassing its own highest conceptions, satisfied at last its noblest longings. Raphael, we may say, was the master artist of the humanists; and the artist of people nurtured on the classics he remains. . . . He has brought about the extraordinary result that when we read even the Hebrew classics we read them with an accompaniment of Hellenic imagery. What a power he has been in modern culture, Hellenizing the only force that could have thwarted it! . . . He has enshrined all the noble tenderness and human sublimity of Christianity, all the glamour and edifying beauty of the antique world, in forms so radiant that we ever return to them to renew our inspiration. But has he not also given us our ideals of beauty? The Florentines were too great as figure-artists, the Venetians as masters of color and paint, to care much for that which in art, as distinguished from illustration, is so unimportant as what in life we call beauty. . . .

And so the type of beauty to which our eyes and desire still return is Raphael's — the type which for four hundred years has fascinated Europe. Not artist enough to be able to do without beauty, and the heir of the Sieneſe feelings for loveliness, too powerfully controlled by Florentine ideals not to be guided somewhat by their restraining and purifying art, Sanzio produced a type, the composite of Ferrarese, Central Italian, and Florentine conceptions of female beauty, which, as no other, has struck the happy mean between the instinctive demands of life and the more conscious requirements of art. And he was almost as successful in his types of youth or age — indeed, none but Leonardo ever conceived any lovelier or more dignified. Only for manhood was Raphael perhaps too feeble — and yet, I am not sure.

A surprise awaits us. This painter whose temperament we fancy to have been somewhat languid, who presented ideals Hesperidean, idyllic, Virgilian, could, when he chose, be not only grand in his conceptions, but severe, impassive, and free from any aim save that of interpreting the object before him. And Raphael's portraits, in truth, have no superiors as faithful renderings of soul and body. They are truthful even to literal veracity, perceived in piercing light, yet reconstructed with an energy of intellectual and artistic fusion that places them among the constellations. . . .

But was this, then, all Raphael's merit, — that he was a lovable illustrator, the most lovable that we have ever had? If with the vanishing of that world, offspring of antiquity and the Renaissance, we now live in; with the breaking of that infinite chain of associations each link of which has the power to make us throb with joy, should another culture ever upspring, and in it people capable of appreciating art, what (if by miracle his work survived) would they find in Raphael? As an illustrator he would mean at the utmost no more to them than, as mere illustrators, the great artists of China and Japan mean to us. He would not embody their ideals nor express their aspirations, nor be conjuring up to their minds subtly appreciative sensations, feelings, and dreams, imprisoned, since the glowing years of childhood, in the limbo of their unconscious selves, and needing the artist to fetch them out to the light. They could

enjoy him only as we who know nothing or next to nothing of the myths, poetry, or history of China and Japan yet take pleasure in the art of those countries, — as pure art, independent of all accidents and all circumstances, confined to the divine task of heightening our vital and mental processes. And as pure art, what supreme distinction would they discover in Raphael? Such as were wise enough to continue their quest, although they found him lacking in the qualities essential to the figure-arts, lacking also in the gifts which make the great craftsman, would end by seeing that he, Raphael Sanzio, was the greatest master of composition — whether considered as arrangement or space — that Europe down to the end of the nineteenth century had ever produced.

For Raphael was not only the greatest space-composer that we have ever had, but the greatest master of composition in the more usual sense of grouping and arrangement. In the ceiling of the Stanze is a "Judgment of Solomon." Have you ever seen a flat space better filled, a clearer arrangement and better balance of masses? A kindred effect you may see in the Farnesina, where concave spherical triangles are so admirably filled with paintings of the various adventures of Psyche that you think of them as openings revealing scenes that are passing, never as awkward spaces almost hopelessly difficult to deal with.

But hard as it may be to fill spaces like these, it is yet no task beside the difficulty of treating one group, perhaps one figure only, so that, perfectly dominating the space at command, it shall not become too abstract and schematic and fixed, but shall suggest freedom, evoke an environment of air and sunshine. When looking at the "Gran' Duca Madonna," has it ever occurred to you to note that the whole of her figure was not there? So perfect is the arrangement that the attention is entirely absorbed by the grouping of the heads, the balance of the Virgin's draped arm and the Child's body. You are not allowed to ask yourself how the figure ends. And observe how it holds its own, easily poised, in the panel which is just large enough to contain it without crowding, without suggesting room for aught beside.

But great as is the pleasure in a single group perfectly filling a mere panel, it is far greater when a group dominates a landscape. Raphael tried several times to obtain this effect, — as in the "Madonna del Cardellino," or the "Madonna del Prato," — but he attained to supreme success once only — in the "Belle Jardinière." Here you have the full negation of the *plein-air* treatment of the figure. The Madonna is under a domed sky, and she fills it completely, as subtly as in the Gran' Duca panel, but here it is the whole out-of-doors, the universe, and a human being supereminent over it. What a scale is suggested! Surely the spiritual relation between man and his environment is here given in the only way that man — unless he become barbarized by decay or nonhumanized by science — will ever feel it. And not what man knows, but what man feels, concerns art. All else is science.

To resume, Raphael was not an artist in the sense that Michelangelo, Leonardo, Velasquez, or even Rembrandt was. He was a great illustrator and a great space-composer. But the success he attained was his ruin; for, obliged in the later years of his brief life to work hastily, superintending a horde of assistants, seldom with leisure for thought, he felt too pressed to work out his effects either as illustration or as space-composition; so that most of his later work lacks the qualities of either of these arts, over which he was the natural master.

WILHELM LÜBKE

"HISTORY OF ART"

THE thing that is most worthy of admiration in Raphael is a certain harmonious combination of all intellectual endowments, such as is but rarely seen even in the greatest artists. While in other men, even of the first rank, one gift or another pre-

dominates,—whether it be the gift of strong characterization, or that of producing the highest expression of the sublime,—in Raphael we find all the individual traits of intellectual life incomparably equipoised; and the highest expression of this harmony is perfect beauty. But this beauty does not consist merely of sensuous loveliness or fascinating grace: it is thoroughly permeated by thought, and strongly characterized. Each beauteous form nobly and powerfully expresses one or another feeling of the soul, ranging from the tender to the sublime. . . .

Raphael ranks as high in grand symbolic paintings as in bold historical compositions. He is as great a master in the dignified treatment of Christian subjects as in his graceful and animated treatment of ancient mythology; as great in portraiture as he is inexhaustible and thoughtful in religious painting, properly so called, and especially in Madonnas and Holy Families. And with all this vast creative activity, he recognized only one self-imposed limitation,—beauty. Hence, though his span of life was short, his works are imperishable. He steadily progressed: but he was ever true, beautiful, and pure, and freer than any other master from superficiality and mannerism; and he produced a vast number of works, elevating to men of every race and of every age, and before whose immortal beauty artists of every school unite in common homage.—FROM THE GERMAN BY CLARENCE COOK.

## The Works of Raphael

### DESCRIPTIONS OF THE PLATES

“THE GRAN’ DUCA MADONNA”

PITTI PALACE: FLORENCE

**I**N describing this picture Gruyer says: “Humble, gentle, radiantly beautiful, and full of grace, the Virgin stands before us looking down upon the Child, whom she holds on her arm. The red dress is visible only across her breast, for a full blue mantle falls from the crown of her head over her shoulders and envelopes the rest of her figure. A transparent veil mingles with the bands of her blond hair and comes down over her forehead without detracting from the nobility of her brow. Her features, calm and serene but not impassive, are of a beauty which even Raphael has seldom surpassed.”

Towards the end of the last century this picture was in the possession of a poor woman in Florence, who sold it to a dealer for twelve crowns (about twenty dollars). It was afterwards purchased by the Grand Duke Ferdinand III., who prized it so highly that he would never be separated from it, but took the picture with him wherever he went—on all his travels and even into exile. Hence it became known as the “Madonna del Gran’ Duca,” or “del Viaggio” (of the Journey). It is painted on panel, and is entirely by Raphael’s own hand. “It excels,” says Kugler, “all his previous Madonnas in the charm of a profound feeling, and is the last and highest condition of which Perugino’s type was capable.” According to Morelli, however, it is more suggestive of Timoteo Viti than of Perugino, not only in the absence of that dreamy, languishing air characteristic of the later master, but in its flesh tints, which are brighter than Perugino’s tone. Eugène Müntz says: “It marks the enfranchisement of the young master. The modelling has acquired a firmness and surety unknown to the Umbrian school; amber-colored though it is, the coloring has become clear, vivid, and brilliant. The type is also singularly different from the types held in esteem in Perugia and its environs.”

## "MARRIAGE OF THE VIRGIN"

BRERA GALLERY: MILAN

THE most interesting example of the first period of Raphael's development is the "Marriage of the Virgin" (Lo Sposalizio), which is inscribed with his name and the date 1504. "It may be said to mark Raphael's emancipation from pupilism, his début as an artist," writes Gruyer. "As a subject for the picture he took a theme which had been a favorite subject for over two centuries. Giotto, Fra Angelico, Ghirlandajo, Perugino,—all the greatest of his predecessors,—had repeatedly depicted the marriage of the Virgin, and beautiful as some of their versions were, it remained for the young Raphael to say the last word, to treat the subject finally, definitively, and for all time."

It has heretofore been believed that in this composition Raphael had closely followed, though he had greatly improved upon, a very similar picture by his master Perugino, now in the Caen Museum; but recently Mr. Bernhard Berenson has cast grave doubts upon Perugino's authorship of the Caen picture, believing it not to be by Perugino at all, but by Lo Spagna; and that thus, so far from being the prototype of Raphael's "Sposalizio," it postdates and imitates the latter picture.

In his treatment of the subject Raphael followed the accepted legend, in which it is related that there were so many competitors for the Virgin's hand that the High Priest ordered every unmarried man of the house of David to lay a dry rod on the altar, and declared that he whose rod should give forth buds should be the husband of Mary. Among the rivals was Joseph, an elderly man and a widower, who already had sons and grandsons. His rod alone budded, and as it did so a dove descended from heaven and lighted upon it. Among the Jews marriage was a civil contract rather than a religious ceremony; this explains why the espousals are represented as taking place in the open air outside the temple. In Raphael's picture, the Virgin is attended by five young women, St. Joseph by five young men. The latter are some of the rejected suitors; and one in the foreground breaks his rod, which has failed to blossom.

"In this work," writes Julia Cartwright, "the superiority of Raphael's art to that of his master Perugino was manifest; and when he wrote 'Raphael Vrbinas, MDIII' on the cornice of the temple in this picture he must have felt that he had nothing more to learn from Perugino."

## "MADONNA OF THE CHAIR"

PITTI PALACE: FLORENCE

THE "Madonna of the Chair," which derives its name from the chair (sedia) in which the Virgin is seated, was painted about 1516.

"No picture of Raphael's," writes Professor Anton Springer, "is so universally popular; no work of modern art is so well known. The studies for this painting show that its origin was contemporaneous with that of the 'Madonna of the House of Alba.' In character also the two are related, and in both Florentine influence is perceptible. The 'Madonna of the Chair' is expressive of the tenderest union of mother and child, glorifying, as do so many of the Florentine Madonnas, the joy and blessedness of young motherhood; but instead of a light and tender coloring, its broad manner stamps it as Roman rather than Florentine. The Madonna is seated in a chair, her arms encircling the Child, who nestles close to her, tenderly pressing his little face to hers. Both look out from the picture—the Mother quietly happy, the Child content to be safely sheltered in the protecting arms. Close beside the group stands the little St. John with his reed cross, gazing up lovingly and devoutly, with folded hands, at his companion."

"The 'Madonna of the Chair,'" write Crowe and Cavalcaselle, "proclaims Raphael a colorist akin to the Venetians in the glow of its flesh and the crystal purity and brightness of its pigments."

## "PORTRAIT OF POPE LEO X."

PITTI PALACE: FLORENCE

**R**APHAEL'S greatest achievement in portraiture, and one of the greatest portraits in the world, is this picture of Leo X. between two cardinals, which he painted in Rome between 1517 and 1519. Giuli Romano, by his own statement, executed some of the draperies, but all the more important parts of the picture are by Raphael's own hand. It shows us the Pope who "from the universality of his knowledge and the delicate refinement of his taste was acknowledged to be the supreme patron of arts in the sixteenth century" clad in a robe of white satin embroidered with gold, over which he wears a cape of purple velvet bordered with ermine. Seated at a table, he holds a reading-glass in one hand, and with the other turns the pages of an illuminated breviary. Behind him stand two cardinals, his nearest relations; on the right his cousin Giulio de' Medici (afterwards Pope Clement VII.), and on the left his nephew Lodovico de' Rossi. The likeness of Leo bears out the contemporary accounts of him, as the cultured, pleasure-loving man, kindly and good-natured as a rule, but hard and crafty in his dealings with others, and vindictive and unscrupulous when his own interests were at stake.

"Filled with gratitude to his powerful protector," writes Passavant, "Raphael has almost surpassed himself in this work, which in every respect occupies a unique place in art. Grandeur, truth, style, coloring, execution, all are carried to the highest possible perfection in it." Messrs. Woltmann and Woermann consider that "Raphael can here bear comparison with any portrait-painter the world has produced; typical characteristics are grasped and recorded with truth and dignity; texture and detail are equally masterly, and the portrait-group is at the same time a richly colored composition and a miracle of tone in the treatment of the flesh in contrast with the mass of red drapery."

"Vasari has noted," write the editors of his "Lives," "the expression of surface texture in the brocade, metal, etc., and his admiration is not to be wondered at, for texture as shown by brush-handling had hardly been attempted up to this time in Tuscan art. Again, the working out of a scale of one color is novel to the time, and as always, when it is skilfully managed, is impressive. Here the scale is of red, scarlet, crimson, purple, brown, the only opposition being the white brocade."

"The portraits of Titian and Giorgione may surpass this in color," says Perkins, "those of Holbein in minute rendering of detail, and those of Rubens in freedom of touch; but as combining fine color, admirable drawing, truth to character, and high finish, it ranks above them all."

## "MADONNA OF THE HOUSE OF ALBA" THE HERMITAGE: ST. PETERSBURG

**T**HIS picture, which, as Kugler says, was "executed in Raphael's best and most delicate style by the master's own hand," is said to have been painted for Julius II. soon after Raphael's arrival in Rome (1508). It afterwards passed into the possession of the Duke of Alba's family in Madrid, whence its name. It is well preserved, despite the fact that the landscape was at one time completely painted over; for the colors of the new coating were so thick that they were removed without spoiling the original surface. "It is," write Messrs. Crowe and Cavalcaselle, "an example of Raphael's most careful work, injured no doubt by abrasion and restoration, yet still in parts exquisite in finish and delicacy of modelling."

"Both in shape and composition," writes Julia Cartwright, "this Virgin closely resembles the later Florentine Madonnas. Mary holds a book in her hand, and is seated in a meadow full of violets and wild flowers, leaning against the trunk of a gnarled oak-tree. The boy-Baptist kneeling on the grass with the cross in his hand, and the Christ

clinging to his mother's side, recall the children of the Cardellino, but the Virgin's antique costume and finely draped robes bear witness to the painter's Roman studies, and in the background the Tiber is seen winding through the distant Campagna. Two drawings for this Madonna are in the Lille Museum, and on the same sheet is a sketch for another round panel, the 'Madonna of the Chair.'"

## "MADONNA OF FOLIGNO"

VATICAN GALLERY: ROME

"THE 'Madonna of Foligno,' " writes Julia Cartwright, "was executed by Raphael for the papal chamberlain, Sigismond Conti, shortly before that prelate's death, in 1512. A native of Foligno, the aged bishop wished to commemorate his deliverance from a shell that had exploded near him during the bombardment of that city. At his bidding Raphael painted the great altar-piece which for fifty years adorned the Franciscan church of Ara Coeli, and was then removed to Foligno. After being taken to Paris by Napoleon and there transferred to canvas, the picture was (after Waterloo) brought back to Italy, and finally placed in the Vatican Gallery. The conception is as original as it is noble. Our Lady appears, no longer throned under a canopy, as in the traditional Umbrian or Florentine type, but floating on the clouds of heaven, encircled by a golden halo of cherub-heads. On the flowery sward below, St. Francis, kneeling at the Baptist's feet, fixes his ardent gaze on the celestial vision, while on the other side St. Jerome commends the donor to the Virgin's protection. Between these two groups, a boy-angel stands looking up at the Madonna, and forms, as it were, a link between the saints on earth and the seraph host of heaven. 'It is not possible to imagine,' writes Vasari, 'anything more graceful or more beautiful than this child.' In the background, on the heights above the Tiber, are the towers of Foligno. The exquisite beauty of the Virgin's face, the playful charm of the joyous Child, above all, the magnificent portrait of the kneeling chamberlain, lifting his worn, wrinkled face to heaven, aroused the admiration of all the painter's contemporaries and have made this work memorable among Raphael's Madonnas."

"The picture," writes Charles Clément, "besides its beauty, is of special importance in Raphael's work, in that it denotes a very manifest preoccupation as regards the processes of execution, especially of color. In 1511 Sebastiano del Piombo arrived in Rome. The exclusive study of Michelangelo's works had not yet modified his manner. He brought with him from Venice the brilliant coloring of his master Giorgione. Raphael appears to have been much struck by the vivacity and brilliancy of his painting, and by the seductive qualities that distinguish the Venetian school, and from this time his brush-work became more free and broad and his color more brilliant."

## "THE SISTINE MADONNA"

ROYAL GALLERY: DRESDEN

"THIS world-renowned picture, called by Symonds 'the sublimest lyric of the art of Catholicity,' " is said to be the last Madonna that Raphael painted, and was executed entirely by the master's hand for the monks of the monastery of San Sisto. In 1753 it was purchased by the Elector Augustus III. of Saxony. It occupies to-day a separate cabinet of the Royal Gallery of Dresden, where it is placed under glass on an altar-like structure, the lower part of which bears an Italian inscription from Vasari which, translated, reads: "For the Black Monks of San Sisto in Piacenza Raphael painted a picture for the high altar showing Our Lady with St. Sixtus and St. Barbara — truly a work most excellent and rare."

"In the 'Madonna of Foligno,' " writes Julia Cartwright, "the artist has represented the Virgin throned upon the clouds and the saints kneeling upon earth. Now he

went a step further and painted the holy Mother and Child descending out of highest heaven, adored by saints in glory, and framed in by green altar hangings. The curtains have been drawn back suddenly, and we see a vision that is for all time. On the left, the venerable Pope Sixtus lifts his devout old face to heaven; on the right, a youthful St. Barbara smiles down at the twin boys who have strayed from the angel band, and resting their elbows on the parapet below, look up with big wistful eyes."

"We are all familiar with that wonderful form," writes Lübke, "arrayed in glorious raiment, borne upon clouds,—a heavenly apparition. She seems to be lost in profound thought concerning the divine mystery; for a Child is throned within her arms, whose lofty mission is foreshadowed in his childish features, while the depth and majesty of his eyes express his destiny as the Saviour of the world. It may be said that in this picture Raphael has united his deepest thought, his profoundest insight, his completest loveliness. It is, and will continue to be, the apex of all religious art. His Madonnas, and, in the highest sense, 'The Sistine Madonna,' belong to no especial epoch, to no particular religious creed. They exist for all time and for all mankind, because they present an immortal truth in a form that makes a universal appeal."

Although a Russian scholar, Jelinek, has recently attempted to throw doubt upon the authorship of this picture, his theory has up to now met with scant credence by the most authoritative critics.

#### "LA BELLE JARDINIÈRE"

LOUVRE: PARIS

**P**AINTED in 1507, this picture may be said to mark the term of Raphael's first manner. It was bought by Francis I. from Filippo Sergardi of Siena, and is generally believed to be the work which Vasari says was entrusted to Ridolfo Ghirlandajo that he might finish "an azure vestment which was still wanting when Raphael left Florence."

"Perhaps the most perfect, and certainly the most famous of the Madonnas painted at Florence," writes Eugène Müntz, "is the 'Belle Jardinière' of the Louvre, in which Raphael has given free expression to his love for the beauties of nature. He has painted the tufts of grass, the plants and flowers of the foreground, with a freshness and precision which the Van Eycks could scarcely have excelled, but, like a true Italian, he does not damage the ensemble for the details." And again: "The composition is so perfect that one does not even think of the difficulties overcome. The most beautiful groups of antique statuary are not composed with greater suppleness or science."

#### "PORTRAIT OF BALDASSARE CASTIGLIONE"

LOUVRE: PARIS

**A**MONG the most illustrious of those who surrounded Pope Leo X.," writes Gruyer, "there was no more brilliant figure than Count Baldassare Castiglione. Birth, honors, intellect, grace, fortune, all were his. Raphael was his intimate friend, and painted this portrait about 1515, when Castiglione was thirty-seven, though, perhaps from the stress of a too active life, he looks older."

"He is clad," writes Springer, "in a black garment open over the chest, and a gray mantle is carelessly draped over his arm. A black cap with broad turned-up brim covers his head. The colors are laid upon the canvas thinly and with a broad brush. In the flesh a warm, yellow, transparent local color prevails, with fine gray half-tints. Although apparently an impromptu work, painted, so to speak, at one stroke, this portrait shows the most finished modelling in each and every part, and is distinguished for the perfection of its technique."

Mr. Berenson calls it "an exquisite study in gray," and ranks it as one of Raphael's highest achievements in color.



## "THE TRANSFIGURATION"

VATICAN GALLERY: ROME

"IN the last work of his life," writes Müntz, "Raphael takes us back to the history of Christ. The origin of 'The Transfiguration' is well known. Wishing to give the town of Narbonne, of which Francis I. had made him bishop, a token of his piety and munificence, Cardinal Giuliano de' Medici ordered, in 1517, two altar-pieces for the cathedral of that ancient Gallic city. One he intrusted to Raphael, the other to Sebastiano del Piombo."

"The picture," writes Knackfuss, "is one of the most powerful. It makes its effect on the spectator by strong contrasts. On the top of the mountain, at some distance, brilliantly lighted in the bright cloud, hovers the transfigured form of the Saviour between Moses and Elias, over the three disciples who have fallen to the ground, dazzled by the brightness. Meanwhile a scene of human misery (based on a passage of St. Matthew, xvii. 16) is being enacted below: the father of the lunatic boy, accompanied by a crowd of people, has entered the presence of the nine remaining disciples. The unfortunate man keeps a firm hold of the boy, who is convulsed with a spasm, and keeps his eyes fixed with a last glimmering of hope on the disciples of Jesus, though he is affected almost to despair by his son's sufferings; two women have thrown themselves on their knees before the apostles; one prays with gentle, mutely eloquent glances; the other, in whom we suppose that we see the boy's mother, cries passionately, almost imperiously, for help; their companions stretch out their hands in supplication. And the nine apostles stand on the other side, deeply moved, seized with compassion, but powerless to help; for He who might have helped has left them and is gone up on the mountain. The contrast is carried through the externals of the picture, too; above there is a harmonious blending of colors and lines, all floating in abundance of light; below there are lines which cross one another roughly, harsh and conflicting colors, and dark shadows. The two persons at the side of the picture, witnesses of the transfiguration, who form an addition meaningless except to the donor of the work, are the patron saints of the Cardinal's father and uncle, Julian and Laurence. Raphael had just finished 'The Transfiguration'—perhaps the last transitions still remained to be added, which would have softened down the overharsh juxtaposition of color in the lower half of the picture—when death overtook him."

"'The Transfiguration,'" write the editors of Vasari, "is not Raphael's masterpiece and is more than equalled by several other works. But it is not in arrangement that it fails; here as always Raphael proves himself a consummate master of composition. The picture suffers from its chronological place in the development of Raphael and of Italian art. In rivalry with Sebastiano del Piombo, the protégé of Michelangelo, Raphael, who could be nobly dramatic, here, in his effort to surpass Michelangelo, becomes declamatory and violent. He has not thought of characterization, but of composition, individual movements, and dramatic effect. Only Raphael, however, could have designed the picture, and it is full of beauties as well as of faults, and therefore is intensely interesting as a study in the psychological development of a master."

## THE PRINCIPAL EASEL-PAINTINGS OF RAPHAEL WITH THEIR PRESENT LOCATIONS

**B**ERGAMO, LOCHIS COLLECTION: St. Sebastian—BERLIN GALLERY: Solly Madonna; Terranuova Madonna; Colonna Madonna; Madonna and Saints—BOLOGNA GALLERY: St. Cecilia—BRESCIA, TOSI GALLERY: Salvator Mundi—BUDA-PESTH, ESTERHAZY GALLERY: Esterhazy Madonna; Portrait of a Young Man—CHANTILLY, CONDÉ MUSEUM: Three Graces; Orleans Madonna—DRESDEN, ROYAL GALLERY: Sistine Ma-

donna (Plate VII)—FLORENCE, PITTI PALACE: Portrait of Pope Leo X. (Plate IV); Madalena Doni; Angelo Doni; Portrait of Pope Julius II.; Madonna of the Chair (Plate III); Madonna del Baldacchino; Gran' Duca Madonna (Plate I); La Donna Gravin; La Donna Velata; Vision of Ezekiel; Fedra Inghirami; Cardinal Bibbiena; Madonna del' Impannata—FLORENCE, UFFIZI GALLERY: Portrait of Raphael (Page 20); St. John the Baptist; Madonna del Cardellino; Portrait of Pope Julius II. (?)—LONDON, NATIONAL GALLERY: Ansidei Madonna; The Knight's Vision; St. Catherine; Aldobrandini Madonna—LONDON, OWNED BY SIR J. C. ROBINSON: Madonna de' Candelabri—LONDON, MOND COLLECTION: Crucifixion—LONDON, BRIDGEWATER HOUSE: Madonna with the Palm—LONDON, SOUTH KENSINGTON MUSEUM: Madonna di Sant' Antonio—MADRID, THE PRADO: Madonna del Cordero (Lamb); Madonna del Pesce (Fish); Madonna della Perla; The Visitation; Lo Spasimo di Sicilia; Portrait of Young Cardinal—MILAN, BRERA GALLERY: Marriage of the Virgin (Plate II)—MUNICH GALLERY: Madonna Tempi; Madonna Canigiani; Portrait of Bindo Altoviti; Young Man of the Family of Riccio—PANSHANGER, ENG., EARL COWPER'S COLLECTION: Two Pictures of the Madonna—PARIS, LOUVRE: "La Belle Jardinière" (Plate VIII); Madonna of Francis I.; La Vierge au Diadème; St. Michael; St. George; Archangel Michael Crushing Satan; Apollo and Marsyas (?); Baldassare Castiglione (Plate IX); Joanna of Aragon; Portrait of a Young Man—ROME, VATICAN GALLERY: Coronation of the Virgin, and Predelle; Madonna of Foligno (Plate VI); The Transfiguration (Plate X)—ROME, BORGHESSE GALLERY: Entombment; Portrait of Perugino—ROME, DORIA GALLERY: Portraits of Navagero and Beazzano—ST. PETERSBURG, HERMITAGE: Madonna of the House of Alba (Plate V); Connestabile Madonna; St. Petersburg Madonna; St. George and the Dragon—VIENNA, IMPERIAL GALLERY: Madonna in the Meadow (del Prato)—VOLTERRA, INGHIRAMI PALACE: Portrait of Tommaso Inghirami.

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THE literature upon Raphael is so extensive that it would be impossible to list even an adequate selection from it in the present space. An entire volume has been devoted to it by M. Eugène Müntz, "Les Historiens et les critiques de Raphael, 1483-1883" (Paris, 1883), and to this work those who desire an exhaustive bibliography are referred. An excellent catalogue is also given by E. H. and E. W. Blashfield and A. A. Hopkins in their admirably annotated edition of Vasari's "Lives of the Painters" (New York, 1897). The following list names only a few of the more notable works upon Raphael.

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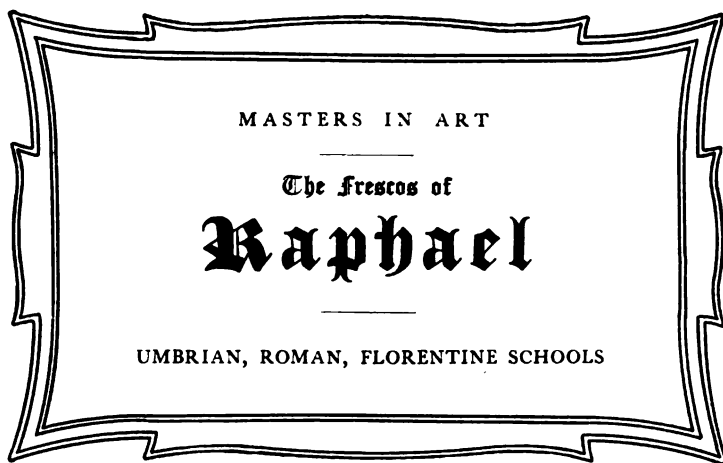
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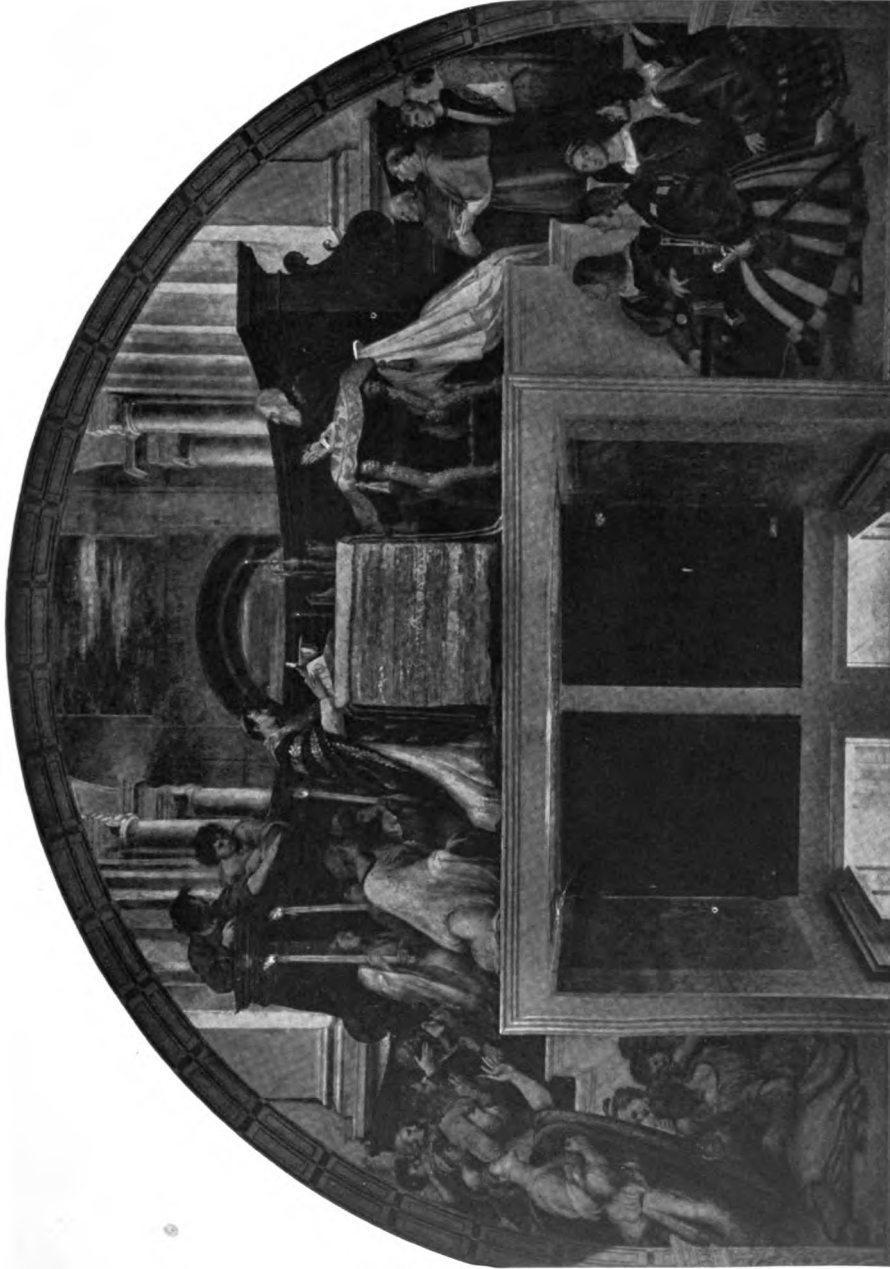
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RAPHAEL  
THE MIRACLE OF BOLSENA  
STANZA D' ELIODORO, VATICAN, ROME







RAPHAEL  
THE SIBYLS

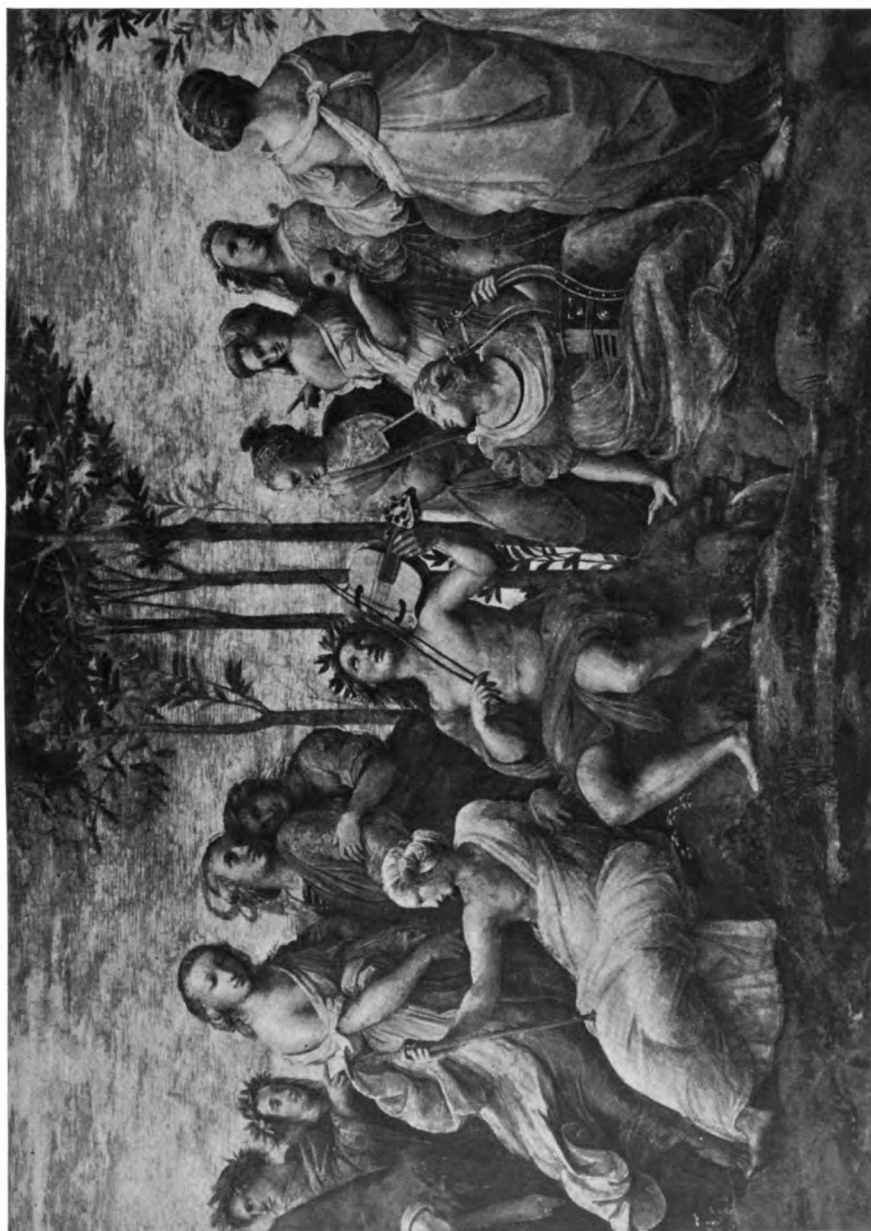
CHURCH OF SANTA MARIA DELLA PACE, ROME





RAPHAEL  
THE 'INCENDIO DEL' BORGO'  
STANZA DELL' INCENDIO, VATICAN, ROME





RAPHAEL  
 PARNASSUS [DETAIL]  
 STANZA DELLA SEGNATURA, VATICAN, ROME





RAPHAEL

THE SCHOOL OF ATHENS

STANZA DELLA SEGNA TURA, VATICAN, ROME

MASTERS IN ART PLATE V

PHOTOGRAPH BY ALinari

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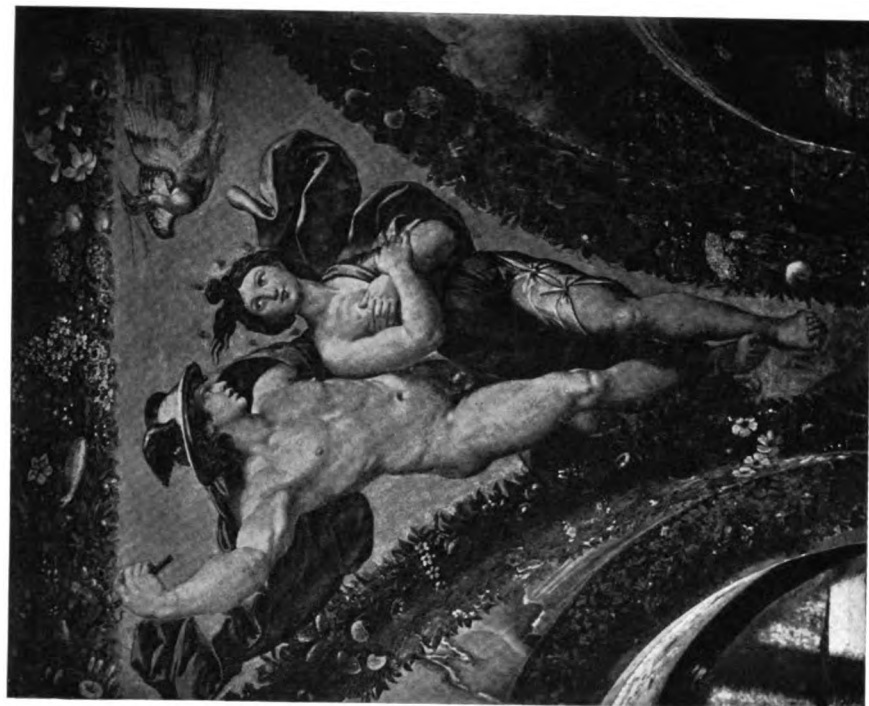
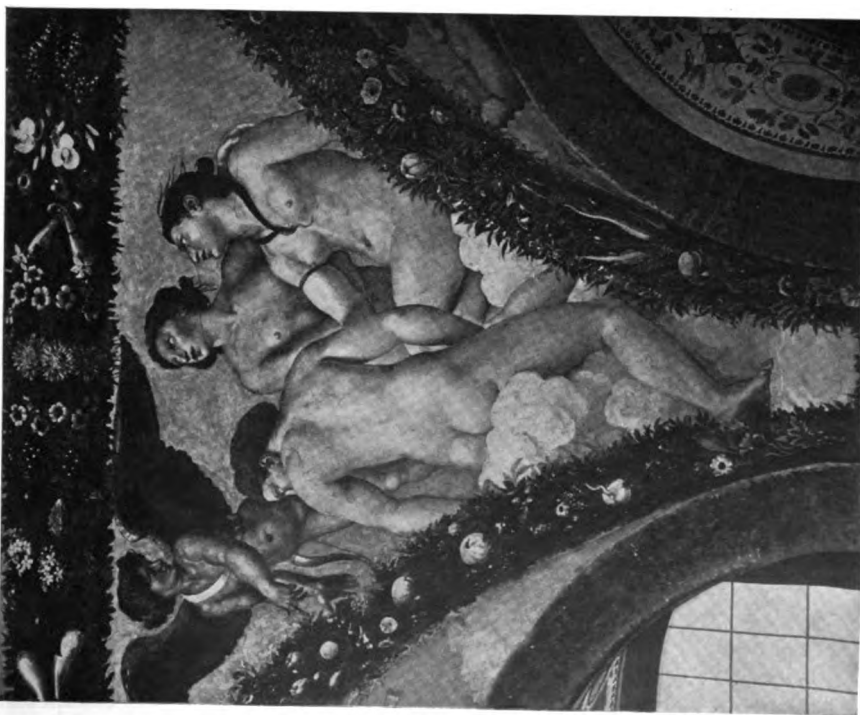




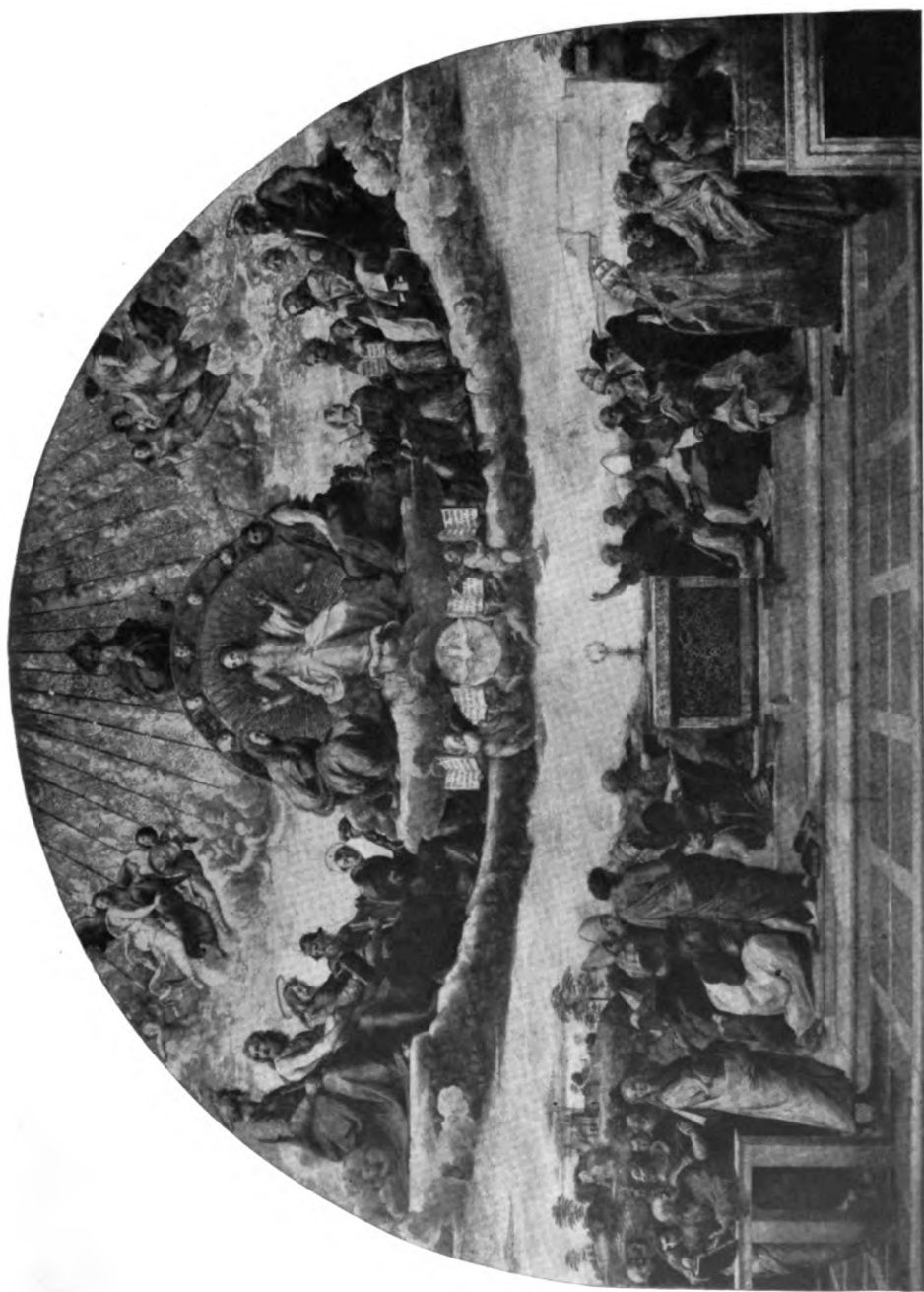


RAPHAEL  
THE DELIVERANCE OF ST. PETER  
STANZA D' ELIODORO, VATICAN, ROME









RAPHAEL  
THE 'DISPUTA'  
STANZA DELLA SEGNATURA, VATICAN, ROME













**PORTRAIT OF RAPHAEL BY HIMSELF**  
**STANZA DELLA SEGNATURA, VATICAN, ROME**

Raphael painted his own portrait, as one of the spectators, in 'The School of Athens,' (see Plate V.) standing in the corner to the right beside the figure of the painter Sodoma, whom he has here represented out of courtesy as an associate in the decoration of the Stanza della Segnatura. Painted when he was twenty-seven years old, this portrait and one in the Uffizi Gallery, Florence, to which it bears a strong resemblance, are the only undoubtedly authentic likenesses of Raphael. In both he wears a black cap, his features are delicate, his complexion is olive, and his chestnut hair is worn long.

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# Raphael Sanzio

BORN 1483: DIED 1520

UMBRIAN, ROMAN, FLORENTINE SCHOOLS

**T**HE present monograph treats only of Raphael's frescos. His easel-pictures were considered in *MASTERS IN ART*, Volume 1, Part 12, in which another account of his life and further criticisms of his art will be found.

**R**APHAEL SANZIO, or Santi, was born on Good Friday of the year 1483, in the ducal city of Urbino, situated among the Apennine mountains close to the frontiers of Tuscany and Umbria. His father, Giovanni Santi, a painter of considerable reputation and also a man of some literary attainments, was ever a welcome guest at the palace of the Duke of Urbino, whose miniature court was at that time one of the chief artistic and intellectual centers of Italy; and the rich treasures contained in the ducal residence, with which Raphael was familiar from his earliest youth, may well have stimulated the boy's love for art.

Few facts are recorded of Raphael's childhood. When he was eight years old his mother died; and on the death of his father three years later he was left to the guardianship of a stepmother and an uncle, Bartolommeo Santi. From his father he had already learned the elements of drawing and painting, and it is probable that later he was placed in the studio of the Umbrian painter Timoteo Viti, then living in Urbino, and that when sixteen or seventeen years of age he was sent to Perugia to study under Pietro Perugino, the acknowledged head of the Umbrian school. Perugino seems to have devoted special pains to the artistic education of his talented scholar; and it was not long before Raphael, having been allowed to assist his master in his work, was engaged in painting pictures on his own account for various neighboring churches. In all his work done during this apprenticeship, however, Perugino's influence is so strongly apparent, and his style so closely imitated, that it is at first sight difficult to distinguish the paintings of the pupil from those of the master. There is no direct proof for Vasari's statement that Raphael visited Siena at about this time, and assisted Pinturicchio in his fresco decorations of the cathedral library of that city, though such may have been the fact; but we hear of him in Urbino in 1504, and know that towards the close

of that year he went to Florence, reports having reached him of the enthusiasm caused by the exhibition there of Leonardo da Vinci's and Michelangelo's great cartoons for the decoration of the hall of the Palazzo Vecchio.

The Duchess Giovanna, sister of the Duke of Urbino, who had heard of Raphael's wish to visit Florence, gave him a letter warmly recommending him to the Gonfaloniere of the city, Piero Soderini. "The bearer of this," she wrote, "will be Raphael, painter of Urbino, who, being endowed with natural talent for his profession, has decided to spend some time in Florence in order to study art. And since his father was a very excellent man and dear to me, and the son is a discreet and gentle youth, I am very fond of him, and wish him to attain to perfection."

Notwithstanding his youth—he was at that time only twenty-one—Raphael was welcomed as an equal by the artists of Florence, among whom he made many friends; and the beauty of his person and charm of his manner insured him an immediate popularity. We hear of him as a frequent visitor at the workshop of Baccio d'Agnolo, the architect, where all the well-known painters and sculptors of the city were wont to gather to discuss the various problems of their art; and we know that he spent many hours in the Brancacci Chapel of the Church of the Carmine studying the works of Masaccio, which awakened that sense of the dramatic afterwards perceptible in his own great frescos. With the genius for assimilation—for seizing upon the best there was in the achievement of others and making it his own—that characterized him from the beginning, Raphael was quick to develop his rapidly maturing powers under the various influences to which he was now subjected. Above all did the subtlety of modeling and beauty of expression in Leonardo da Vinci's work attract him. "He stood dumb," says Vasari, "before the grace of Leonardo's figures, and thought him superior to all other masters; and, leaving the manner of Perugino, he endeavored with infinite pains to imitate the art of Da Vinci. At the same time Michelangelo's mastery of the human frame made a profound impression upon his mind, and he applied himself with ardor to learn the principles of anatomy. Night and day he devoted himself to the task, and studied the structure of the body with such unwearied industry that in a few months he learned what others take years to acquire."

At the end of a few months Raphael's stay in Florence was interrupted by a visit to Perugia, where, in 1505, we find him executing several important commissions and engaged upon his first fresco—a representation of the Trinity painted for the monks of the Monastery of San Severo. This work, now little more than a wreck, was left unfinished by Raphael, and was completed after his death by his old master, Perugino.

In the spring of 1506 he seems to have spent some months in his native town, where he painted several pictures for the Duke of Urbino; but in September of that year he returned to Florence, where many of his finest easel-pictures, principally those of which the Madonna and Child form the subject, were then painted. It was while occupied with numerous important works in Florence that Raphael, in the autumn of 1508, upon the recom-

mentation, so Vasari says, of his fellow-citizen the architect Bramante, received from Pope Julius II. a summons to Rome, where already many of the most famous artists of Tuscany, Umbria, and Northern Italy were engaged in the service of that pontiff. Michelangelo was about to begin his task of decorating the ceiling of the Sistine Chapel, the walls of which had already been painted by Signorelli, Perugino, Botticelli, Pinturicchio, and others. Bramante was occupied with the erection of St. Peter's; and now the young Raphael, at that time twenty-five years of age, was called upon to contribute his share in the decoration of the Palace of the Vatican. Leaving his work at Florence to be finished by other hands, Raphael hastened to obey the pope's summons; and upon his arrival in Rome was received with great kindness by Julius, and at once began the work assigned to him.

This was the decoration in fresco of the Stanza della Segnatura, the room where official documents received the papal seal. Upon the vault, already adorned by Sodoma with an elaborate decorative scheme, the greater part of which was cleared away before Raphael began his work, he painted in the rectangles 'Adam and Eve,' 'Astronomy,' 'Judgment of Solomon,' and 'Apollo and Marsyas,' and above, four allegorical figures, 'Theology,' 'Poetry,' 'Philosophy,' and 'Justice.' Upon the right wall he painted the first of his monumental frescos, the celebrated 'Disputa;' opposite this, 'The School of Athens;' and on the two remaining walls, broken by large windows, are represented respectively 'Parnassus' and 'Jurisprudence,' with figures of Justinian and Pope Gregory IX. on either side of the window underneath the last. Taken as a whole, the frescos of this stanza of the Vatican are generally regarded as the greatest of Raphael's achievements. "Never again," writes Mr. Henry Strachey, "did he attain to so faultless a unity of theme. Many were the causes which prevented him from rising again to such perfection. The great obstacle was success. When Julius handed over the first room to Raphael he was an unknown young man of promise; when he finished it, some two and a half years later, he was acknowledged to have but one rival in Italy—Michelangelo. While the painter was unknown the pope did not trouble about the subjects of the pictures nor how quickly they were done; but when Julius found what manner of man he had to paint his walls for him he was impatient to have more, and that quickly. Unfortunately, instead of allowing Raphael to weave an ideal framework for the decoration of the next room to be painted, he was forced, for political reasons, into painting the triumphs of the Church. When we pass from the Stanza della Segnatura to the Stanza d' Eliodoro we pass from the highest form of ideal art to an art inspired by illustration—that is, painting of which the motive is not an abstract one, like poetry or philosophy, but which, instead, occupies itself with making clear a story or incident."

Raphael's reputation in Rome was now completely established. Loaded with honors by the pope, whose satisfaction with the work of his now favorite painter was unbounded, he was ordered to paint the walls of the adjoining apartment, now called the Stanza d' Eliodoro, without delay. The subject given him was the divine protection of the Church, and in the fresco or

'The Expulsion of Heliodorus from the Temple of Jerusalem,' which he now painted, allusion is made to the liberation of Italy from the invading army of France; and 'The Miracle of Bolsena,' which followed, is significant of the supreme power of the Church.

Raphael's work in the Vatican was interrupted at this point by the death of Pope Julius; but Giovanni de' Medici, who under the name of Leo x. succeeded to the papal chair, proved no less staunch a patron, and from the first distinguished him with marks of special favor. He bade him proceed with the decorations of the Vatican apartments; and Raphael accordingly painted 'The Retreat of Attila,' introducing the figure of the new pontiff as St. Leo arresting the barbarians in their invasion, and on the remaining wall of the Stanza d' Eliodoro depicted 'The Deliverance of St. Peter,' in allusion to the escape of Leo x. from captivity after the battle of Ravenna.

With the exception of 'The Miracle of Bolsena,' Raphael employed in the execution of these frescos a band of assistants, who worked, it is true, from his designs and under his direction, thus making possible the vast amount of work which was accomplished during his short life, but whose touch too often marred the creations of their master. In the Stanza dell' Incendio, decorated between 1514 and 1517, only one fresco, 'Incendio del' Borgo,' was to any extent painted by Raphael. His drawings exist for the single figures contained in the other frescos of this room — 'The Coronation of Charlemagne,' 'The Oath of Leo III.,' and 'The Battle of Ostia' — but most of the painting was done by pupils; and the Sala di Costantino, the last of the so-called stanze, was painted after Raphael's death.

While these great works in the Vatican were in progress Raphael was engaged upon numerous other important undertakings. He decorated the sumptuous bathroom of Cardinal Bibbiena in the Vatican with a series of mythological subjects, and painted several Madonna pictures, including the famous 'Madonna di Foligno,' and many portraits of the chief personages at the court of Leo x. It had become, indeed, impossible for him to fill the orders that poured in from all sides; and "kings and cardinals counted themselves fortunate if they could obtain a picture even designed by this illustrious master."

In the year 1514, after the death of Bramante, the pope appointed Raphael chief architect of St. Peter's, at an annual salary of three hundred ducats, and in the following year named him inspector of antiquities, with power to purchase any ancient marbles discovered in Rome or the vicinity that it might seem to him advisable that the city should possess. It was at about this time, too, in accordance with the wish of the pope, that Raphael executed his ten celebrated "cartoons" illustrating the acts of the Apostles Peter and Paul — designs for tapestries intended to cover the lower half of the walls of the Sistine Chapel in the Vatican. When completed these cartoons were sent to Flanders, where the tapestries (still preserved in a room in the Vatican) were woven. Three of the original cartoons are lost; the remaining seven are now in the South Kensington Museum, London.

In addition to his work in the papal service, Raphael was also engaged in executing commissions for the wealthy banker Agostino Chigi, not only at

Chigi's villa near Rome,—now the Villa Farnesina,—where the fresco of 'The Triumph of Galatea' still adorns the wall, but in the chapel of the Chigi family in the Church of Santa Maria della Pace, where he painted his famous Sibyls, and that of Santa Maria del Popolo, where he designed the mosaics for the cupola of a chapel.

The last important decorative works of the painter's life were the frescos painted in the Villa Farnesina, representing the story of Cupid and Psyche, and a series of fifty-two small frescos, enframed in arabesques, of scenes from the Old and New Testaments, known as 'Raphael's Bible,' which adorn the loggie of the Vatican. Both these works, however, were executed almost wholly by pupils. Indeed, the frescos of the Vatican loggie, now ruined by restoration, show no trace of the master's hand.

The host of pupils who worked under Raphael's direction formed a sort of royal retinue about him; and, as Vasari tells us, "he was never seen to go to court but surrounded and accompanied, as he left his house, by some fifty painters, all men of ability and distinction, who thus attended him to give evidence of the honor in which they held him. He did not indeed lead the life of a painter, but that of a prince." And in this little court the most perfect harmony reigned, due to the personality of the painter, the charm and sweetness of whose nature no man could withstand. "All became as of one mind," says Vasari, "once they began to labor in the society of Raphael, continuing in such unity and concord that all harsh feeling and evil dispositions became subdued and disappeared at the sight of him; every vile and base thought departing from the mind before his influence." His favorite pupils, Giulio Romano and Gianfrancesco Penni, were members of his household; and among his friends and most frequent guests were cardinals, distinguished scholars, and all the celebrated men who formed the courts of Julius II. and Leo X.

The story that Raphael fell in love with the daughter of a baker, "la Fornarina," is now believed to be without foundation. Vasari tells us that there was one woman whom the painter cared for all his life, and in two sonnets written by Raphael he addresses his lady-love as one far above him, vowing that he will never reveal her name. A marriage with Maria, niece of his close friend Cardinal Bibbiena, seems to have been arranged for, but the lady's early death prevented the marriage, for which Raphael apparently showed no great desire.

It was towards the end of his life, probably in 1518 or 1519, that Raphael painted, entirely with his own hand, that most famous of all his easel-pictures, 'The Sistine Madonna,' executed for the monks of the Monastery of San Sisto of Piacenza, and now in the Dresden Gallery. In the following year, while engaged upon his celebrated painting of 'The Transfiguration,' and before he had quite completed it, he was taken sick with a fever, contracted, some say, while superintending excavations in the malarial quarters of Rome, and, according to others, the result of a sudden chill occasioned by waiting in one of the vast halls of the Vatican in attendance upon the pope. Worn out by overwork, Raphael sank rapidly, and, after an illness of only a few

days, died on the evening of Good Friday, his thirty-seventh birthday, April 6, 1520.

Great were the grief and consternation caused by the news of his death. The whole city mourned, and the pope himself was overcome by sorrow at the loss of his favorite painter. Raphael's body was placed beneath his unfinished picture of 'The Transfiguration,' in the studio wherein he had last worked. Thither all Rome came to look upon the face of the "divine painter," who had been so much beloved; and all the artists of the city, followed by a vast concourse of people, bore his body to the grave, which he had himself selected, beneath the great dome of the Pantheon.

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## The Art of Raphael

GEORGE B. ROSE

'RENAISSANCE MASTERS'

IT is to Raphael more than to any one else that the modern world owes its conception of beauty—that beauty in which the physical and spiritual shall mingle in ever-varying proportions, but in which neither shall ever be entirely lacking; the beauty of the 'Sistine Madonna,' whose great eyes are full of the light of heaven as she is revealed upon her cloudy throne; the beauty of the 'Madonna of the Chair,' the ideal of happy motherhood; the beauty of the young athlete worthy to have entered the Olympic games, who hangs from the wall in the 'Incendio del' Borgo'; the beauty of Apollo and the Muses thrilled with the rapture of divine harmony upon the wooded summit of Parnassus,—beauty in countless forms, never sensual nor gross, always truly physical and truly spiritual, always attractive, and always ennobling. . . .

Outside of the physical beauty and the spiritual elevation of his types, Raphael's highest qualities as an artist—those in which he remains unapproached and unapproachable—are in illustration and composition. Nor should it be inferred that his works lack decorative qualities. As a colorist he is inferior to the great Venetians, but his color is always agreeable and appropriate, and the harmony of his lines is decorative in the highest degree. In the art of composition Raphael's preëminence has never been contested. In the grouping of the figures so as to form an agreeable and impressive whole he has no rival. It is not merely the balancing of group against group on a flat surface, which had been done so often and so admirably before him; it is the composition in space, the composition in three dimensions, in which he excels. We have all climbed to some eminence from which we have overlooked a wide expanse of country, and remember the thrill which we have experienced, the exaltation, the sense of enlarged vitality, the charm of the infinite that has stirred our souls. Something of this there is in Raphael's pictures. And his skill in grouping his figures is such that they remind us of the rhythmic harmony of music; not, like architecture, of music that is frozen,

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but of music that is throbbing and palpitating with life. Nor is it necessary to go out of doors to experience the feeling of space. The same exhilarating sense comes upon us as we stand beneath the arches of a vast cathedral, and none of Raphael's pictures gives it more strongly than 'The School of Athens.' To produce it is perhaps the highest achievement of architecture; to give the illusion of it is one of the greatest feats of painting. And it is this faculty, which Raphael possessed in so supreme a degree, of giving at the same time a realizing sense of nature's boundless extent and of man's inherent superiority, that imparts to his works a large portion of their unrivaled charm. . . .

When he arrived at the zenith of his fame Raphael was so overwhelmed with commissions that he had recourse to the assistance of his pupils, often furnishing only a sketch, and leaving to them the entire work of painting. His inexhaustible fertility enabled him to dash off these designs with extreme rapidity, and in the meantime he was himself working industriously with his brush. . . . To realize the difference between Raphael and his pupils we need only to go to the Villa Farnesina at Rome and look at his 'Galatea,' that most beautiful of pictures inspired by the art of antiquity, so full of the sea's splendor and of the exultant spirit of pagan joy, and then pass into the adjoining inclosed loggia decorated by his pupils with the story of Cupid and Psyche after his designs. Nothing could be more deliciously perfect than his own painting, while the work of his disciples offends the eye by its coarseness and haste. Still, through the imperfection of the workmanship there shines forth the divine beauty of Raphael's conception; and owing to the brevity of his life, his works, without the assistance of his pupils, must have been comparatively few, and we should have been deprived of many a marvel of composition, whose merits may be impaired, but not destroyed, by the inferiority of the workmanship.

Apart from the assistance received from his disciples, Raphael was the most productive artist that ever lived. His early death limited his artistic activity to a period of twenty years, and yet he has filled the galleries of the world with the most varied masterpieces; and although his life was so short and so busy that he could not have become a very profound scholar, yet the whole spirit of Greek poetry is in his 'Galatea,' the whole spirit of Greek philosophy is in his 'School of Athens'; and, while he became so thoroughly a Greek that his work would have been hailed by Pericles with delight, he still remained the highest and purest type of the Christian artist.

**P**RIOR to Raphael artists were too self-conscious because of their struggling ignorance; their crudities made art too apparent. After Raphael artists became self-conscious because of their knowledge; their power made them proud of display. Hence the works of both schools, of the Preraphaelites and the Postraphaelites, arrest by their singularities, though of course they may also charm by their beauty. Raphael touched the happy medium between these two extremes. He was not too ideal to be mystic, not too realistic to be commonplace. He made the familiar beautiful, and the beautiful familiar.

—WILLIAM TIREBUCK

HENRY STRACHEY

'RAPHAEL'

AMONG Italian painters none were so preoccupied by questions of form as were the Florentines. Indeed, the expression of form, either by outline or modeling, may be said to be the distinguishing characteristic of their school. To this passion for the realization of the shapes of things other considerations were sacrificed. In Venice, on the other hand, it was the problems of colored light and the study of atmosphere which interested the artists.

The school to which Raphael may be considered to have chiefly belonged, the Umbrian, was much more in sympathy with the Venetians than with the Florentines. To him a figure primarily belonged to its surroundings. It might be the principal part, but it always remained a part of the whole. The group was always more important to him than the individual. Thus in his works we never get that "extreme characteristic expression" of individual life that we do in Florentine work.

In Michelangelo's bodies we feel their life in every form, straining in the tense muscles and resting in those that are relaxed. In every part of his figures we are made to feel the living, moving organism. With Raphael the impression produced is quite different. In studying his sense of form one cannot but be struck by his keen feeling for the proportion and harmony of the human body, by his wonderful feeling for the beauties resulting from well-ordered movement. At the same time it is curious to note how indifferent he seems to have been to those minute subtleties of form which were sought after with such success by the great Florentines. When, for instance, he had represented enough of the structure of the body to make his 'Apollo' a living thing he stopped. His preoccupation was that his figure should fill a noble and rhythmic space in the design of the whole work. To have insisted on the inner life of the body would have distracted our attention from the serenity with which the god harmoniously dominates his surroundings. . . .

But if excelled by the Florentines in appreciation of the inner mysteries of form, and surpassed by the Venetians in the crowning glories of color, there remains one domain of art in which Raphael reigns supreme. In composition no one before or after has ever approached to within a distance which makes comparison possible. I do not mean to suggest that there are not plenty of instances, ancient and modern, of supremely good composition. But no other painter ever so *habitually* showed such complete mastery over the art. It matters not to Raphael whether he is using one figure or twenty, whether his space is rectangular, circular, or both, and lopsided also. In every instance the given space is filled with a pattern of figures exactly suitable to the decorative requirements and to the true expression of the sentiment of the work. It made no difference to him, when planning 'The Miracle of Bolsena,' that the window in the wall to be painted was not in the center, leaving but a narrow strip on one side. The irregularity of the space was so turned to account that we feel that for the proper expression of the conception a wall of this shape had to be found. Hitherto I have spoken only of the pattern of the picture in two dimensions, height and breadth. With the use of these two many artists have stopped. But Raphael proceeded far-

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ther, and used also depth in relation to composition. Mr. Berenson has aptly called this of which I speak "space composition," and has pointed out that this space composition was the peculiar heritage of the Umbrians, and that Perugino was a master of the art in his own way, but that it was left for Raphael to develop it to the full.

Vasari says that Raphael owed the architecture of the vast and airy hall in which the congress of philosophers of his 'School of Athens' takes place to Bramante; but if Bramante suggested the proportions and lines of the building we may be quite sure that no one but Raphael disposed the light and shade, for it is by this disposition that the spaces are controlled and harmonized. Although no horizon is visible, the blue sky with white floating clouds carries the eye away to infinite distance. But this distance is so finely expressed—that is, in its spiritual rather than its physical effect—that there is no violation of the law of decoration which forbids too great realism in expressing distance for fear of suggesting holes in the wall. How great must have been the difficulty of producing the exact tones required for this delicate business of making one object stand just the right distance behind another! In an oil-painting slight modifications are easy, but with a fresco of this size the difficulties must have been great. Only by the possession of some high quality of calculating the effect of each piece as the work proceeded can we account for such an achievement. . . .

In his short life Raphael may be said to have swept away the middle ages as far as art was concerned. The beginning of the great change was brought about by Leonardo da Vinci, who finished the 'Last Supper' in 1497—the first picture of the Renaissance which had obtained complete freedom. In 1499 Michelangelo carved the 'Pietà,' in St. Peter's, in which this same perfect freedom from archaic forms is manifested. At this last date Raphael was working in his master's shop in Perugia, and it cannot be said that he achieved the freedom already reached by the two elder artists till he went to Rome and began painting the Stanza della Segnatura, in 1508. But if Raphael was not a pioneer in freeing art from medieval trammels, he was the painter who spread the light over the whole field of painting. Leonardo's strange and mysterious temperament limited the scope of his performance to a weird and beautiful land of dawn. Michelangelo's intense individuality and completely personal way of looking at things also restricted his range.

In their own special provinces both Leonardo and Michelangelo penetrated farther into the heart of things than did Raphael. But the special significance and wonder of the work of Raphael is the width of the field he illuminated. Leonardo dwelt in dim regions, penetrable only to the most poetical of imaginations; Michelangelo soared into the farthest regions of the spirit, leaving behind all accidents of place and time; Raphael, on the contrary, walked in the world, and, like the sun, shone everywhere, all humanity feeling his influence. If his spirit was not so penetrating as that of the other two, his sympathies were wider. To him the earth was a place filled with beautiful things, which had only to be brought together and touched by the talisman of his art to fall into harmony with each other and with the rest of humanity.

MIDWAY between Correggio and the strong individuality of Michelangelo stands Raphael, the most serene, restrained, and perfect of painters, who alone, by virtue of these qualities, is worthy to rank with the Greeks.  
—GIOVANNI MORELLI

E. H. AND E. W. BLASHFIELD

'ITALIAN CITIES'

IN the years which began the sixteenth century the art of Italy attained its meridian in its capital city and in the house of its supreme rulers, through the painting of the stanze of the Vatican and the Sistine Chapel. There has never in the history of art been an environment more favorable and more trying. On the one hand, enthusiasm had reached the very highest point, the tree nurtured painfully, lovingly by the banks of the Arno was ready to bear fruit; in the Vatican had just been enthroned a pope who willed tyrannously that his ideal should be attained, the ideal of an environment unsurpassed in beauty and inspiration by anything which the world had seen.

On the other hand, all the art of Florence, the art which was an inheritance from Giotto and Donatello, Masaccio and Lippi, and which was actually in the hands of Botticelli, Perugino, and Signorelli, was ready to pour, bubbling at the point of its highest enthusiasm, into the channel of papal service. Great artists stood clustered about the throne: Giuliano da Sangallo, founder of a dynasty of architects; Bramante, to whom had been allotted the planning of the greatest church in Christendom; humanists and poets and cardinals who were more famous as collectors than as temporal princes. Luca Signorelli and Pietro Perugino were still upon their scaffolding of the Sistine Chapel; the young Michelangelo was already preparing his drawings, and soon would thunder and lighten from the vaulting. To conquer in such company was to conquer utterly; Raphael Sanzio was summoned from Florence by Pope Julius, and, within a short space of time, three peers, Bramante, Michelangelo, and Raphael, as if so many counterparts of the triple ranges of their master's tiara, crowned the art of the Renaissance in the Eternal City.

Raphael's conquest of his surroundings was almost magical: he arrived a youth, well spoken of as to skill, yet by reputation hardly even *par inter pares*; in ten short years—how long if we count them as art history—he died, having painted the Vatican, the Farnesina, world-famous altar-pieces; having planned the restoration of the entire city; having reconciled enemies and stimulated friends, and having succeeded without being hated.

He achieved this success by his great and manifold capacity, but, most of all, because in art he was the greatest assimilator and composer who ever lived. The two words are each other's complements; he received impressions, and he put them together; his temperament was exactly suited to this marvelous forcing-house of Rome, for a Roman school never really existed, it was simply the Tusco-Umbrian school, throned upon seven hills and growing grander and freer in the contemplation of antiquity. To this contemplation Raphael brought not only a brilliant endowment, but an astonishing mental accumulation; the mild eyes of the Uffizi portrait were piercing when they looked upon nature or upon art, and behind them was an alembic in

which the things that entered through those eyes fused, precipitated, or crystallized as he willed. . . .

The study of the works of Raphael is necessarily the study of the evolution of the pictorial art of Central Italy. For two hundred years great painters had been working at problems of suggestion, expression, and technical achievement. Giotto had taught art to be real and dramatic, grand and simple at once; the naturalists had learned to paint man; their greater contemporaries to express him in his essential attributes; Masaccio had made man's body a solid realization in an ambient environment; Botticelli had used that body as a sort of pattern for lovely decorative composition of lines; Ghirlandajo had found in it a pretext for dignified portraiture; Signorelli had made it material for the expression of movement by muscular construction; and Perugino had pierced its envelop for the pietistic ecstasy beneath. Each of these men, with more or less width of purpose and scope of realization, had cultivated his own vantage-point till the art fields of Italy were indeed those of the *blüthe Zeit*.

Then came Raphael, the grand harvester, and bound up the sheaves of the Renaissance. But he did not collect and bind only; he sifted, he rejected, and he added, added mightily. The age had wreaked itself upon experiment—experiment in expression, anatomy, perspective, composition, and decorative detail. Raphael judged all this experiment, and taking the various results, examined and almost instinctively selected from each what was best suited to the needs of pictorial presentation, what was best worth saving, perpetuating, and sublimating. Having done all this, he synthesized his material, and in presenting it, added so much of his own that the result of his alambication more than justified his eclecticism.

For three hundred years after Raphael's death he was famous less by his mural paintings than by his transportable pictures, which carried his name to tens of thousands who lived beyond the Alps, and by the engraved reproductions of his tapestry cartoons which told Bible stories to Europe, Protestant and Catholic alike. Most of all, he held his public by his treatment of the subject which through its universal humanity was the touchstone of every artist's power to appeal to the heart, the Mother and Child. Not the Queen of Heaven of the fourteenth century; not even the Mary of the fifteenth century, human and sympathetic, but made more or less official by the throne and the paraphernalia of ceremonial worship; not these, but just a mother with a baby was enough for the early sixteenth-century artists, and among them all none was simpler in his treatment of costume, none rejected accessory more readily than Raphael. . . .

This subject of the Holy Family has been with a certain public, and that a large one, the most popular in the entire range of Raphael's works, and the admiration given it at times has been, if not too lavish, certainly too indiscriminate. Later criticism, in attempting to put an end to this undiscerning praise, has gone too far on the other side; for if three centuries called Raphael "divine," many a student of the Romantic epoch, and especially of our own days, when surface-handling is so highly esteemed, has dismissed his

work contemptuously, as *pompier*, painty, and wooden. Some of it is all of these three things, but none of it is worthy of contempt, for the least of his works shows, in some degree, either his compositional force or his superiority over his contemporaries in certain directions. . . .

If some of his compositions seem to us academic, through the sense of preoccupation conveyed, we must not forget that some of what appears to us conventionality comes from the fact that these compositions were so well founded, so admirably ponderated, that imitators have stolen the thought without submitting to the preoccupation, and through their own weakness have made the original seem conventional. As to surface-handling, if we accord it the meaning that it usually conveys to-day, that of clever manipulation of pigment, we must remember that practically it did not exist for Raphael's contemporaries. Fresco was the medium used by Tuscans during centuries of wall-decoration, and fresco being water-color, no loading for the sake of effect could be obtained, nor could tricks of handling be perceived at all in works placed at so great a distance from the eye as were most mural decorations. . . .

The fact that skilful manipulation of pigment in surface-handling did not obtain until after Raphael's time does not, however, excuse a relative indifference to handling which makes his modeling sometimes appear unconsidered, if we compare it with the close and subtle treatment of some of his contemporaries. Many late fifteenth-century works have a closeness of modeling which is almost Flemish; Raphael's is not like this, and his modeling is at the point of evolution where it ceased to have the delicate, if rather dry, closeness of certain primitive Tuscan masters, without approaching the breadth of Titian's later manner, or giving even the slightest hint of the robust, square touches which came in the seventeenth century with Velasquez and Hals. Every artist eventually makes his effect with what he cares for most, and modeling *per se*, whether close or broad, was not what Raphael liked best or next to best. So it was with his color; the evolution of his art work shows that he did not hold color as dearly as an Umbrian and a pupil of Perugino might have been expected to. Had he cared to keep his mind to it he could have always been an agreeable colorist, but probably never an individually great one. . . .

In his later days, when great commissions crowded upon him, when envoys from kings and dukes stood at his elbow, urging him more and more to satisfy their masters, it would seem as if Raphael grew to care less for color and to slur it. Now and then he had notable changes of heart, as in 'The Miracle of Bolsena.' In this we see Raphael again as assimilator. Having profited by the experiments made by other men in the direction of character, composition, movement, he now, after seeing and admiring the color of the Venetians in the work of Sebastiano del Piombo, reproduces it with surprising success. It is admirably comprehended, but it is not quite Venetian; all the more that it is based upon the work of a man who was himself soon affected by the Roman school. It is strong and glowing, but he falls short of Titian; for if the fresco-work of Titian in Padua be coarse in handling, it is

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not so in color, while there is a touch of color-coarseness in 'The Miracle of Bolsena.' . . .

But Raphael experimented and selected incessantly, and kept what he thought was most useful to his presentation; towards the end of his days he sought not nearly so much for color as for dramatic relief; therefore he clung to the black shadows of Leonardo and Fra Bartolommeo,—shadows which have blackened still more by the effect of time, and which became more disagreeable with Raphael than with Da Vinci, because his modeling was much harder than the latter's. In short, Raphael was able to acquit himself admirably in color, but generally preferred to give the time and thought to something else. . . .

As a composer, Raphael was absolute monarch and ruled as he pleased, taking other men's compositions, if he chose, bettering them, and founding upon them, or inventing new ones of his own, without the slightest suggestion of straining; indeed, he banished all sense of strain from his composition as completely as he eschewed the ugly or painful in his choice of subject. His figures in some of his later works might gesticulate and roll their eyes; but they are easily composed, and, as was fitting in one who overlooked and judged, he brought to art a quality which led all his other ones,—the quality of high serenity.

After his drawings, and in almost equal degree, it is Raphael's composition which brings us nearest to him as an artist, closest to his real intention. In other ways the pupil-assistant is constantly interposed between the master and ourselves, but collaboration, which may blunt outline and make color heavy, is almost powerless to distort composition. Through the art of composition he takes his spectator directly by the hand; by concentration he focuses the eye of that spectator upon the point in his picture which is most important; then, by the ordering of the lines, and lights, and shadows, he leads him, as he wishes, from point to point, and gifts him with a sense of well-being, born of the wise distribution of the masses, the chiaroscuro, and the lines. This itinerary is involuntary to the spectator, but is, therefore, all the more delightful, and of this art of composition Raphael was the greatest master of the modern world.

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## The Frescos of Raphael

### DESCRIPTIONS OF THE PLATES

#### 'THE MIRACLE OF BOLSENA'

#### PLATE I

**T**HIS world-renowned fresco, painted above and on each side of a window in the 'Stanza d' Eliodoro' in the Vatican, was, with the possible exception of the group of women on the left, painted entirely by Raphael's own hand. It is dated 1512. The subject represents a miracle wrought at

Bolsena in 1263, during the pontificate of Urban IV., when a German priest, who doubted the doctrine of transubstantiation, was convinced by seeing blood flow from the Host that he was consecrating. The scene shows the priest kneeling before the altar in the center of the picture, gazing in astonishment and awe at the bleeding wafer; behind him are white-robed choristers bearing tapers; and below, a crowd of eager people with upturned faces look upon the miracle. On the other side of the altar, Pope Julius II. kneels in prayer. Cardinals and prelates are seen in the background, and in the right foreground the papal guards in their liveries, each figure a masterpiece of painting, form a striking group.

"This work," writes Mr. Henry Strachey, "is perhaps the finest piece of painting, regarded simply as painting, that ever came from the hand of Raphael. The harmony and richness of color are such that it might make a Venetian envious; and of the composition, all that need be said is that it is worthy of Raphael at his best."

"If there were no architecture around it," write E. H. and E. W. Blashfield, "'The Miracle of Bolsena' would still be a beautiful picture; but in its accordance with the circumscribing architectural forms it is especially a magnificent composition. In the center the square altar-cloth is a sort of keystone, the pope and the ministrant priest kneel at either side, their lines converging upwards; behind them a choir-screen of carved wood curves slightly in contradiction to the arch of the lunette, which latter is echoed by a small archway just above the center of the screen. To the left and right the kneeling acolytes, prelates and Swiss guards, the woman standing with upraised arm, the steps at either side of the altar, all lead the composition upwards and towards the center, while the pillars at the top continue the up-rights of the window which is pierced through the wall. Everything in this fresco shows how easy to Raphael was the compositional filling of unusual architectural forms, such as broken lunettes or spandrels; he proved this facility again and again, but never more notably than in 'The Miracle of Bolsena.'"

#### 'THE SIBYLS'

#### PLATE II

**R**APHAEL'S greatest fresco outside of the Vatican is this much-injured group of sibyls, attendant angels, and genii painted over the arch of the entrance to the Chigi Chapel in the Church of Santa Maria della Pace, Rome. In no other of the artist's works is Michelangelo's influence so strongly perceptible. "He has walked through my chapel," said the painter of the Sistine frescos when he looked upon Raphael's Sibyls; but although similar in motive, these figures are far more human in type than are those of Michelangelo, and in their graceful forms and floating draperies are distinctly Raphaelesque.

At the extreme left of the fresco is the Cumæan Sibyl, her eyes upturned to heaven. Beside her the Persian prophetess writes upon a tablet held by an angel. On the right is the aged Tiburtine Sibyl, holding an open book upon her knee, and behind her the Phrygian Sibyl turns to read from a tablet



in the hands of an angel seated above. Angels fly through the air with scrolls bearing prophecies, and three winged genii, the central one holding a torch, complete the group.

Cinelli relates that when Raphael, having received from the rich banker Chigi 500 ducats on account for this fresco, asked for what was still due him of the sum previously agreed upon, he was met by a refusal from Chigi's cashier, whereupon he demanded that the matter be referred to an expert. Michelangelo was selected to decide the question, and at once declared that each head alone was worth 100 ducats. Chigi immediately ordered that 400 ducats should be paid to Raphael, admonishing his cashier at the same time to "be courteous with Raphael and satisfy him well, for if he makes us pay for the draperies too we shall be ruined!"

## THE 'INCENDIO DEL' BORGO'

## PLATE III

IN 1514 Raphael began the decorations of the Stanza dell' Incendio, in the Vatican, in which the work was for the most part intrusted to his pupils, the painting of the 'Incendio del' Borgo,' from which the room derives its name, being the only one of its four large frescos in which his hand is to any extent perceptible.

The scene represents a miracle accomplished, some six centuries before, by Pope Leo IV., who, by making the sign of the cross, arrested the flames which had broken out among the wooden houses of the Borgo (a quarter of Rome near the Vatican) and threatened to destroy St. Peter's. The old basilica is seen in the background, on a balcony of which the pope appears, surrounded by prelates. Its steps are crowded with fugitives, and from the houses in the foreground the terrified inhabitants escape as best they may. On one side an old man is borne on the shoulders of his son,—a group probably suggested by Virgil's description of Æneas bearing the aged Anchises from the flames of Troy. A woman drops her child from the top of a high wall into the upstretched arms of a man standing below; a naked youth, grasping the top of the same wall, hangs against it as he drops to the ground, all the muscles of his body showing in tension. On the other side of the picture groups of women—including a striking figure of a girl with a water-jar on her head, her garments blown by the wind—aid in the attempt to extinguish the flames.

"In this celebrated work," writes Müntz, "qualities of the first order are blended with great faults. The individual figures are admirable, the energy of the expression is equaled only by the boldness of the design, and the modeling is perfect—but we feel that Raphael has here renounced that unity and rhythm which had formerly ruled his compositions. In the place of a large and excited crowd, there are but a few groups, sometimes even solitary figures, all without any very intimate cohesion. Hence the scattered interest which in some degree lessens the effect of the work." But although there are evidences here of the decadence that was so soon to follow Raphael's death, although the dramatic element in this exaggerated form fails to move

us, we are yet conscious of the force of the artist, and realize that we are still in the presence of his marvelous creative power.

‘PARNASSUS’ [DETAIL]

PLATE IV

ON one of the walls of the Stanza della Segnatura in the Vatican, Raphael painted the celebrated fresco ‘Parnassus,’ in which Apollo, god of poetry and music, is seated under the shade of laurel-trees on the summit of the sacred mountain, surrounded by the nine Muses. Beside this group are the epic poets of the past, Homer, raising his blind eyes to Heaven, and near him Virgil and Dante. Below, on the slope of the mount, the lyric poets of Greece and Italy, among them Pindar and Horace, Ariosto, Boccaccio, Petrarch, Sappho, and others, converse in groups on either side. The central portion of this fresco, showing Apollo and the Muses, is here reproduced.

In his recent work on Raphael, Mr. Henry Strachey says of the figure of Apollo, “For general harmony of line, for perfect balance of mass, and for noble grace the Apollo is hard to match. How perfectly balanced is the disposition of the limbs, and yet how unconstrained! The lights fall naturally in exactly the places which require emphasis, and this perfection of balance in the form of the figure gives the Apollo its grand serenity.”

Though less monumental in composition than the ‘Disputà’ and ‘School of Athens,’ the ‘Parnassus,’ as Perkins says, is to the other frescos of Raphael what the ‘Pastoral Symphony’ is to other symphonies of Beethoven. It has a serene and idyllic beauty all its own.

‘THE SCHOOL OF ATHENS’

PLATE V

ON the wall of the Stanza della Segnatura of the Vatican, opposite the ‘Disputà’ (shown in Plate VIII), Raphael painted the so-called ‘School of Athens,’ representing an assembly of those Greek philosophers, poets, and men of science who by their labors and profound thought were acknowledged by the Church to have prepared the way for the enlightened faith of Christianity. Under a portico of idealized Renaissance architecture leading to the palace of wisdom stand Plato and Aristotle, surrounded by groups of sages and scholars, among whom are Socrates, Alcibiades, and Xenophon. Diogenes, the Cynic, clad in rags, reclines on the steps below. On the left, Pythagoras, teacher of arithmetic, forms the center of a group, and on the right Archimedes (in whom Raphael has painted a portrait of the architect Bramante) is engaged in drawing geometrical figures on a tablet on the ground. Among those about him are Ptolemy and Zoroaster bearing respectively the terrestrial and celestial globes, and farther back Raphael has introduced his own likeness and that of the painter Sodoma.

In so complex a subject as ‘The School of Athens,’ in the representation of which a knowledge of the general history of Greek philosophy and familiarity with the classic authors were required, Raphael is said to have made use of the suggestions and assistance of the men of letters then gathered in Rome; but in the grandeur and dignity of the composition, in the feeling for

space, and the skilful arrangement of the grouped masses this creation stands as a stupendous result of his own thought and labor.

'THE DELIVERANCE OF ST. PETER'

PLATE VI

"IN the Stanza d' Eliodoro of the Vatican (so-called from the fresco it contains of 'Heliodorus driven from the Temple') and on the wall opposite 'The Miracle of Bolsena,'" writes Julia Cartwright, "Raphael painted 'The Deliverance of St. Peter,' in significant allusion to the memorable escape of Pope Leo x. from the hands of his French captors after the battle of Ravenna. In the central space above the windows the delivering angel is seen through the prison-bars, stooping to awaken St. Peter, who lies bound between two soldiers. On the right the same bright form leads the apostle by the hand down the steps and past the sleeping guards, while on the left a soldier bearing a lighted torch rushes up the opposite flight of stairs to give the alarm. The most striking thing in this picture is the fine effect produced by the three separate lights—the angel whose radiance illumines the darkness of the prison, the flaming torch in the soldier's hand, and the crescent moon, which hangs over the sleeping city. The way in which these different lights were handled roused the admiration of Raphael's contemporaries to the highest pitch, and made Vasari declare this fresco to be the painter's most wonderful work."

SCENES FROM THE STORY OF CUPID AND PSYCHE

PLATE VII

THE frescos representing the story of Cupid and Psyche in an open loggia (since inclosed) of the Farnesina Villa, were designed by Raphael, and painted almost wholly by his pupils Giulio Romano, Gianfrancesco Penni, and others. In his illustrations of the story, consisting of a series of twelve frescos, two on the ceiling and ten in the triangular pendentives enframed in borders of fruit and flowers with a background of blue sky, Raphael has followed the version of Apuleius, a Latin author of the second century, whose works were popular at the time of the Renaissance.

Psyche, the youngest daughter of a certain king, aroused by her beauty, so the story goes, the jealousy of Venus, who accordingly directed Cupid to punish the princess by inspiring her with love for an unworthy mortal. But Cupid, in the attempt to carry out his mother's commands, fell in love with Psyche and bore her away to a lovely valley, where every night, and always invisible, he visited her, warning her not to attempt to look upon him. Psyche, however, burning with curiosity to behold her lover, disobeyed his command, and was abandoned by the god in anger. After wearisome wanderings in search of him, and innumerable hardships imposed upon her by Venus, Cupid's heart was touched and he besought Jupiter to give him Psyche. This request being granted, Mercury was called to conduct her to Olympus. Upon her appearance in the assembly of the gods she was given the draught of immortality, and the marriage feast of Cupid and Psyche was forthwith celebrated.

Plate VII reproduces two scenes from this fresco; in one Cupid is showing Psyche to the Graces (of whom the one with her back turned to the specta-

tor, and noticeable for the delicate modeling of her form, is said to be the only figure in the whole series painted by Raphael himself); and in the other, Mercury, in obedience to Jupiter's command, is conducting Psyche to Olympus, which he points out to her wondering gaze as they approach.

Owing in part to the inferior brush-work of pupils, and in part to the unfortunate "restoration" made by Carlo Maratta in the seventeenth century, much of the beauty of Raphael's designs has been marred; but as Vasari's recent editors say, "This series of frescos is at once a high-water mark of the vigor of Italian art and a monumental example of its decadence. We have nowhere a more astonishing proof than here of the strength of the spirit of the Renaissance, a strength that could burst through and triumph over all faults of material execution. In spirit and in decorative adaptability of the designs to the spaces filled, the pendentives of the Farnesina count among the best of Raphael's works; in execution they are so coarse and sometimes so slovenly as to be at the first glance almost repellent. Raphael, fresco-painter, painter of Madonnas, sculptor, mosaic-worker, architect of St. Peter's, overburdened with commissions, harassed by patrons, gave over the whole execution of this work to his pupils; yet in spite of the brick red flesh-tints and brutal outlines, in spite of Maratta's staring blues in over-painted skies, the spirit of the epoch and of Raphael is so strong that in these pendentives we see again the joyous, serene life of the Greeks as reconquered by the Renaissance."

#### THE 'DISPUTA'

#### PLATE VIII

THIS great fresco, the first large work painted by Raphael in the Vatican, occupies one of the side walls of the Stanza della Segnatura. Its arrangement seems to have been suggested by the arched mosaics of the apses of early churches, and as an example of monumental composition it is unsurpassed. The comparatively modern title, the 'Disputa,' or 'Discussion Concerning the Sacrament,' is a misnomer, for the scene might better be defined as 'The Glorification of the Christian Faith.' In the upper part of the fresco the Almighty in glory is surrounded by angels and cherubim; lower down, relieved against a background resplendent with gold, Christ is seated between John the Baptist and the Virgin; and underneath are twelve patriarchs, prophets, and apostles. Angels float in the clouds amidst which these groups are placed, and in the center four winged genii, two on either side of the dove, symbolic of the third member of the Trinity, fly earthwards bearing the Gospels to a multitude below, composed of saints and confessors, learned doctors, exponents of the law, painters, poets, old men and youths, gathered about an altar which supports the mystic symbol of Christ's presence. Among those represented Raphael has placed at the right, among popes and cardinals, Savonarola, in the habit of a monk, who had been put to death in Florence as a heretic only eleven years before. Near him may be seen the laurel-crowned head of Dante, and on the extreme left Fra Angelico. The figure leaning on the balustrade in the foreground has been identified as Bramante, then the architect of St. Peter's.

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Mr. Berenson cites this great fresco as an example of Raphael's consummate skill as a space-composer. "Look," he says, "at that majestic theophany known as the 'Disputà.' The most obvious architecture could not better indicate the depth and roundness of a dome; but no architectural dome could so well convey a sense of the vastness, yet commensurability, nay, shall we not say of the companionship, of space. How much greater, how much purer than one's ordinary self—how transfigured one feels here! The forms in the 'Disputà' are noble in intention, as they always are in Raphael's best work. But think away the spaciousness of their surroundings. What has become of the solemn dignity, the glory that radiated from them? It has gone like divinity from a god."

"This celebrated work," writes Müntz, "is justly regarded as the highest expression of Christian painting and the most perfect summary of fifteen centuries of faith. It is more than a masterpiece of art; it marks an epoch in the development of the human mind."

'GARLAND-BEARER'

PLATE IX

**T**HIS fragment is all that remains of some armorial bearings frescoed by Raphael in the Vatican, and destroyed when alterations in the palace caused the room they decorated to be demolished. This so-called 'Garland-bearer,' one of the supporters of an escutcheon of Pope Julius II., was then cut from the wall and is now preserved in the Academy of St. Luke in Rome. The figure, which, as Taine says, "is as strong, as full of life, and as simple as a Pompeian antique," is, notwithstanding its battered and mutilated condition, a work of great beauty, and is characteristic of Raphael at his best period.

'THE TRIUMPH OF GALATEA'

PLATE X

**I**N the year 1514 Raphael painted this famous fresco in his friend Agostino Chigi's villa on the banks of the Tiber, now known as the Farnesina Villa, from the Farnese family, into whose possession it passed at the end of the sixteenth century.

"As Philostratus," writes Perkins, "described Galatea the sea-nymph, sailing in triumph over the sea in a shell drawn by dolphins surrounded by nymphs and tritons, holding her purple robe over her head to catch the zephyr and to shield herself from the sun's rays, so Raphael has painted her, with such slight changes as suited his purpose. Standing in an attitude of consummate grace, with her mantle fluttering in the wind, she holds the reins loosely in her hands, leaving the guidance of her dolphin steeds to a cupid, who lies like a sunbeam upon the water. His fellows, with arrows fitted to their bow-strings, circle the air like swallows on the wing, and a crowd of burly tritons, sounding their conch-shells, and bearing nymphs in their strong arms, splash through the blue waters in all the pride of exuberant life."

In a letter written to his friend Count Castiglione, in the summer of 1514, Raphael says: "As for the 'Galatea,' I should think myself a great painter if

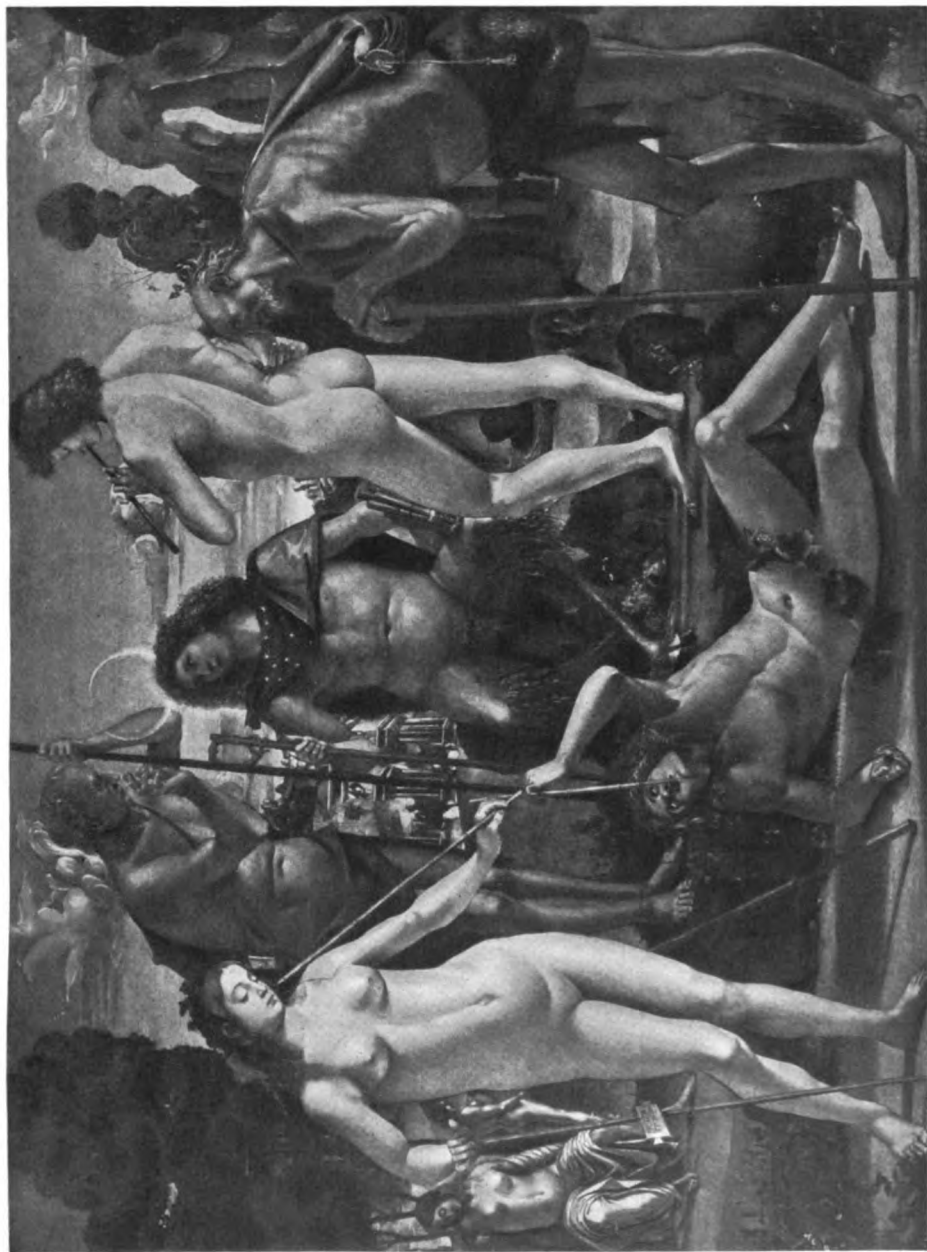
I could believe half the kind things that your lordship writes about it. I am forced, however, to recognize that they are chiefly dictated by the love you bear me. If I am to paint a beautiful woman I ought to see several, and to have you at my side to point out the special beauties of each. But since good judgment and fair women are rare, I work from a certain ideal that I have in my mind. Whether this ideal have in it any artistic excellence I know not, but at least I do my best to attain it."

The figure of the fair-haired Galatea, and indeed the greater part of the whole fresco, was painted by Raphael himself; it is only in the coarser painting of the tritons and the dolphins that the touch of Giulio Romano and of other pupils is observable. The original colors have faded, and the beauty of the work has been sadly impaired by time, but the joyousness of Greek life still breathes from this frescoed wall, so that we seem to feel the fresh breeze that blows the white foam, and smell the salt of the sea over which Galatea is borne in her triumph. As Symonds has said, "The rapture of Greek art in its most youthful moment has never been recaptured by a modern painter with more force and fire of fancy than in the 'Galatea.'"

A LIST OF THE PRINCIPAL FRESCOS BY RAPHAEL AND OF THOSE EXECUTED BY HIS PUPILS FROM HIS DESIGNS

**I**TALY. PERUGIA, Chapel of San Severo: The Trinity—ROME, CHURCH OF SANT' AGOSTINO: The Prophet Isaiah—ROME, FARNESINA VILLA: Triumph of Galatea (Plate x); Story of Cupid and Psyche (see Plate vii)—ROME, ACADEMY OF ST. LUKE: Garland-bearer (Plate ix)—ROME, CHURCH OF SANTA MARIA DELLA PACE: The Sibyls (Plate ii)—ROME, THE VATICAN, THE STANZE [STANZA DELLA SEGNATURA]: Poetry; Theology; Philosophy; Justice; Apollo and Marsyas; Adam and Eve; Astronomy; Judgment of Solomon; 'Disputa' (Plate viii); School of Athens (Plate v); Parnassus (see Plate iv); Jurisprudence; Justinian giving his Code to Tribonian; Gregory ix. publishing the Decretals. [STANZA D'ELIODORO]: God appearing to Noah; Abraham's Sacrifice; Jacob's Dream; Moses and the Burning Bush; Heliodorus driven from the Temple; Miracle of Bolsena (Plate i); Deliverance of St. Peter (Plate vi); Retreat of Attila. [STANZA DELL' INCENDIO]: Coronation of Charlemagne; 'Incendio del' Borgo' (Plate iii); Battle of Ostia; Oath of Leo iii. [SALA DI COSTANTINO]: Baptism of Constantine; Defeat of Maxentius; Address of Constantine to his Troops; Donation of Rome to Sylvester; Overthrow of Paganism—ROME, THE VATICAN, THE LOGGIE: Fifty-two scenes from the Old and New Testaments in decorative settings—ROME, THE VATICAN, BATH-ROOM OF CARDINAL BIBBIENA: Mythological subjects.

**A** SHORT list of the principal books dealing with Raphael was given in Volume I, Part 12, of this SERIES, which treats of his easel-pictures. For an exhaustive bibliography, however, the reader is referred to 'Les Historiens et les critiques de Raphael, 1483-1883,' by Eugène Müntz. (Paris, 1883.)



MASTERS IN ART PLATE I  
 PHOTOGRAPH BY HANSTAEGL  
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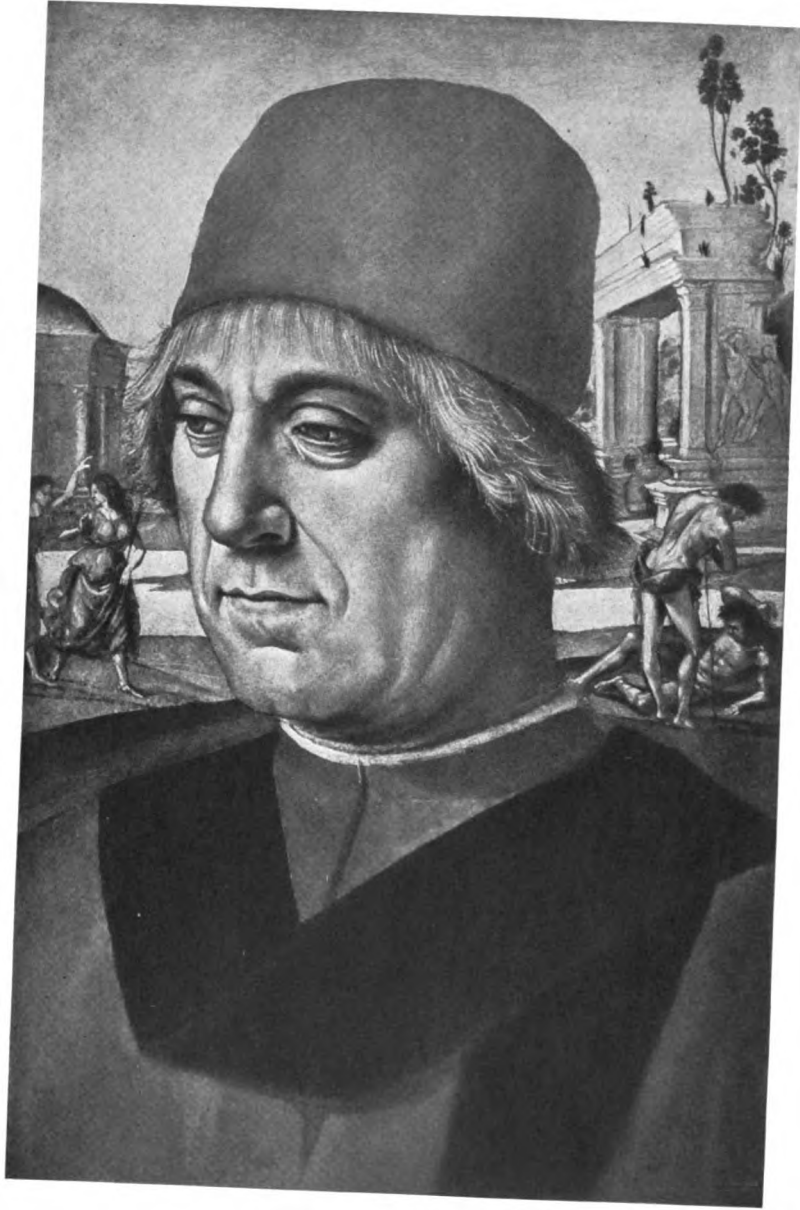
SIGNORELLI  
 PAN AS GOD OF NATURAL LIFE AND MASTER OF MUSIC  
 BERLIN GALLERY











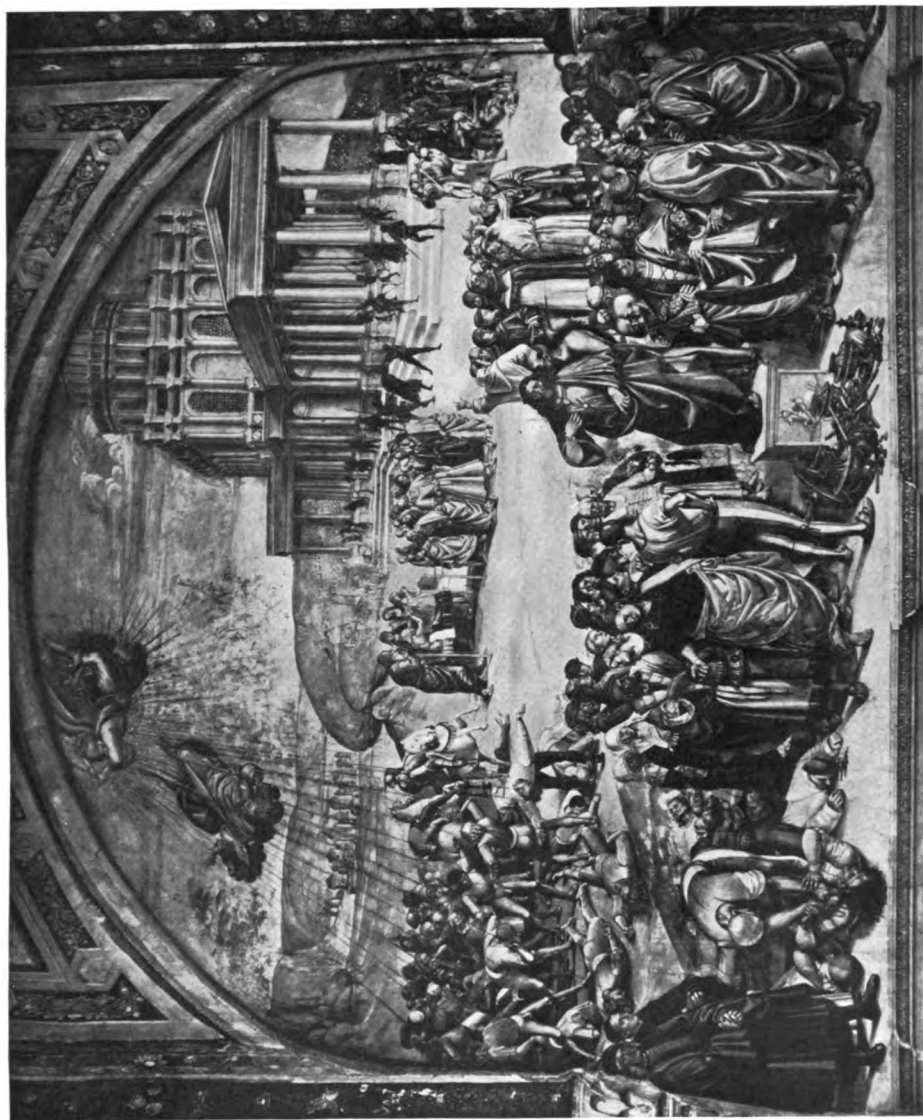




MASTERS IN ART PLATE IV  
PHOTOGRAPH BY ALINARI  
[177]

SIGNORELLI  
ANNUNCIATION  
CATHEDRAL, VOLTERRA



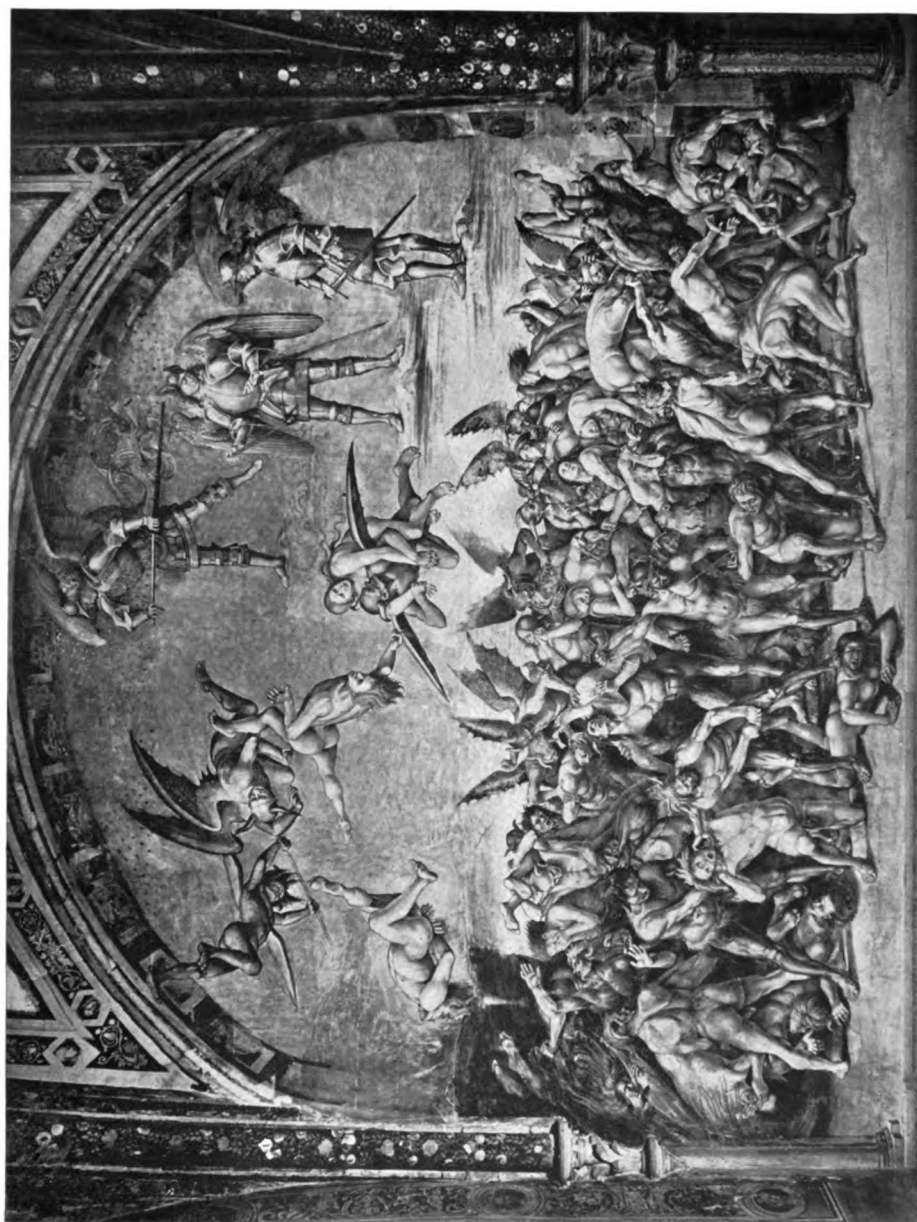












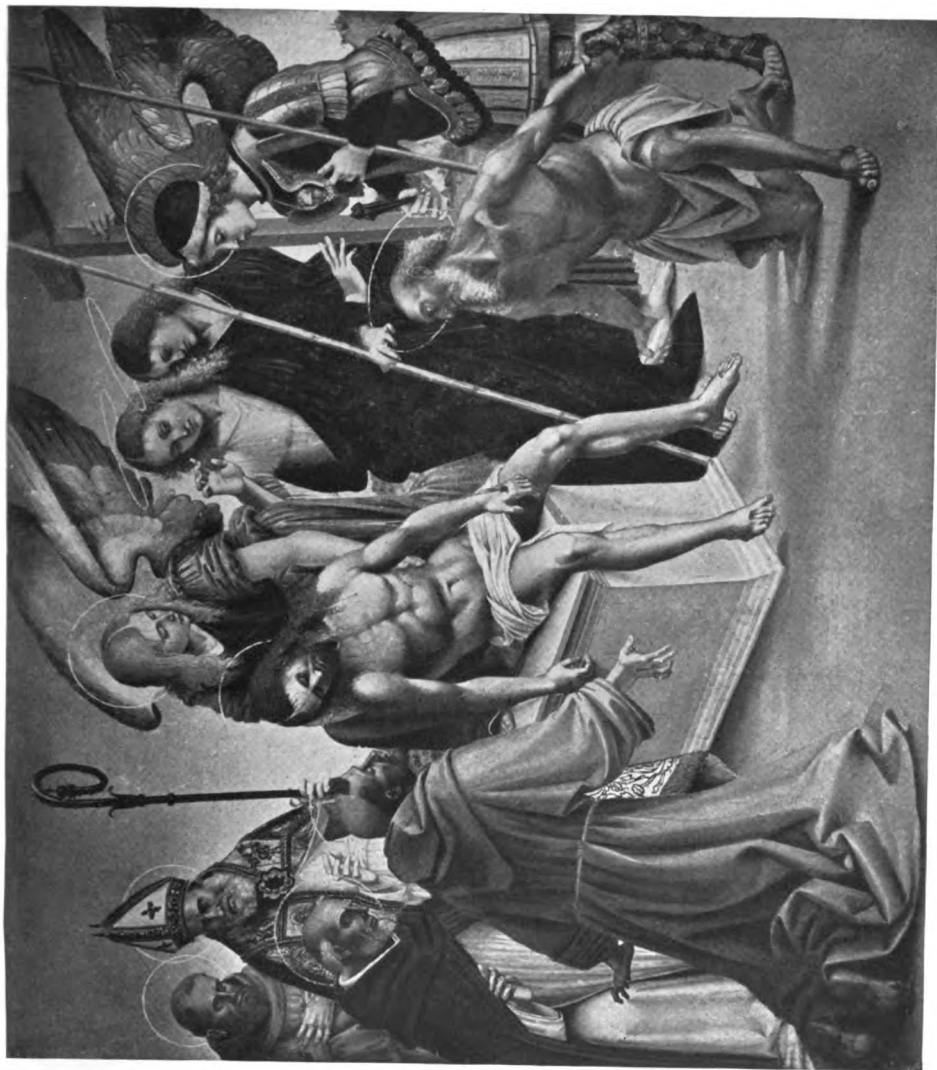




MASTERS IN ART PLATE VIII  
 PHOTOGRAPH BY ALINARI  
 [ 185 ]

SIGNORELLI  
 THE CROWNING OF THE ELECT  
 CATHEDRAL, ORVIETO





SIGNORELLI  
DEAD CHRIST UPHELD BY ANGELS  
CHURCH OF SAN NICCOLÒ, CORTONA









**PORTRAIT OF SIGNORELLI BY HIMSELF**

**MUSEUM, ORVIETO**

Signorelli seems to have tossed off this portrait of himself and his friend Niccolò Francesco in some leisure hour at Orvieto. It is painted with broad, swift strokes on a tile. The two heads stand out in brown flesh-tones against a grayish-white background. Luca wears a black cap and cloak; his friend is dressed in dark purplish brown. Beneath the figures are discernible in white paint the inscriptions, "Luca" and "Nicolaus."

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Luca d' Egidio di Ventura  
**Signorelli**

BORN 1441(?) : DIED 1523  
UMBRO-FLORENTINE SCHOOL

**I**N the case of Signorelli, as well as the majority of the great painters of the Italian Renaissance, the materials for a biographical sketch are scanty. The sources are, in the first place, documents such as the town records of his native Cortona, of Città di Castello, or of the architectural commission for the cathedral at Orvieto; and secondly, Vasari's biography. The latter account is of more than usual interest. The Aretine biographer was a distant relative of the artist, and had seen him once, at least, in childhood. Hence his characterizations, and the few anecdotes he gives, have the value of personal recollections.

Luca Signorelli (pronounced Seen-yo-rel'le) was born at Cortona, probably in 1441.<sup>1</sup> Vasari calls him the son of a sister of Lazzaro dei Taldi, his own great-grandfather. He tells us that the uncle Lazzaro was a great painter, the intimate of Piero della Francesca, "from whose works those of Lazzaro could scarcely be distinguished;" and we are thus left to infer that it was a representative of the Vasari family who by his own early instructions, and by choosing for Luca the master Piero della Francesca, had the determining influence in the boy Luca's artistic career. But later criticism has first destroyed Lazzaro's fame as an artist, reducing him to a mere decorator of saddles, and then shown that it was not his sister who had the honor of bringing Luca into the world but rather a certain Bartolommea Schiffl. That the painter was in some way connected with the Vasari family even the latest biographer, Mancini, does not deny; and this kinship, probably remote, with the fact that Luca was certainly the pupil of Piero della Francesca, forms the kernel of fact in Vasari's account of the painter's youth.

The fact of Luca's apprenticeship under Piero della Francesca is witnessed not only by Vasari, but by an older writer, the mathematician Fra Luca Pacioli. He, too, had studied under Francesca, and alludes to our painter as

<sup>1</sup> This account is based in the main on Miss Cruttwell's first chapter. In cases of documentary evidence for dates or facts of Signorelli's personal or political life, Mancini has been followed.

"Luca, the worthy disciple of our master, Piero." It is probable that the young disciple assisted in the frescos of Piero in San Francesco at Arezzo, and Crowe and Cavalcaselle, followed by Mancini, even go so far as to point out figures by Luca's hand in the lunette containing the 'Death of Adam.' However this may be, the style of Luca's earlier paintings (for example, the 'Flagellation' in the Brera) bears out the literary evidence of Piero's influence.

From the paintings, also, may be inferred an influence of Antonio Pollajuolo (Mancini alone is unwilling to admit such an influence) so strong as to render it probable that Signorelli spent some time in Florence during his youth. The suggestion has also been made that at a somewhat later period he worked there for a time as an associate in the shop of Perugino. The supposition seems not improbable, when one considers the group of paintings which shows the hand of both masters, in very nearly equal proportions. The best-known example of this group is perhaps the 'Crucifixion' in the Uffizi, coming from the church of La Calza. Vasari, however, mentioned only a single visit to Florence, which must have taken place in the painter's early maturity, for during that visit he was treated as an honored friend by Lorenzo de' Medici, to whom he presented the 'Pan' (plate 1) now in the Berlin Gallery.

The close of the formative period of his life, the records of which are scanty, and for which no dated paintings exist, may be placed roughly in 1480. In 1479 he appears for the first time in the public life of his town; his first dated work was finished in 1484. To the early period may be assigned, on grounds of style, the 'Flagellation' in the Brera, a Madonna from the church of Santa Maria del Mercato in Fabriano (in the same gallery), and the powerful apostle-frescos of the Casa Santa at Loreto. Besides this commission from Loreto, an existing document speaks of an order from Città di Castello in 1474. Hence the painter was already known outside his own home.

From 1479 on he constantly held influential offices in Cortona, as Prior, or member of the Council of Eighteen. As Miss Cruttwell says, "His official life began in a time of tumult and bloodshed. It was the year after the failure of the Pazzi conspiracy, and all around Cortona were pitched the camps of the rival troops of Pius II. [*sic*; the Pope at this time was Innocent VIII.] and the excommunicated Florentines. Cortona itself, as a frontier town of the Medici, was in the very center of the fray; and besides these more important quarrels, there were the incessant internal bickerings between the nobles and the populace, which, at that time, divided every Italian city against itself. Altogether, the position of magistrate in such a town, at such a time, could have been no sinecure, and it is difficult to understand how the hard-working painter could have found time or inclination to accept the citizen's duties, which were so weighty an occupation in themselves."

Shortly after this entrance to official life comes, as we have said, his first dated picture, the Perugia altar-piece, finished in 1484. Whether or not he visited Rome in this year has long been a mooted question. Vasari relates that he was summoned with Perugino, Pintoricchio, Botticelli, and Cosimo Rosselli to decorate the walls of the Sistine Chapel, and that two frescos, one rep-

representing the last words of Moses and the other the death of Moses, are by his hand. Vasari's statement is on the face of it incorrect, for the two scenes of which he speaks are combined in a single fresco, that on the extreme left as one enters. This one, however, has by general consent been attributed to Signorelli. But Crowe and Cavalcaselle, while considering the composition Signorelli's, attribute the execution to another hand, and of late years the general consensus of opinion seems to be that the fresco was both conceived and executed by another painter, and that no work of Signorelli's remains in the Sistine Chapel. Mancini has come forward with the theory that not only is the fresco in question, the 'Last Days and Death of Moses,' largely by Signorelli, but that certain figures in Perugino's 'Christ Delivering the Keys to St. Peter' are by the hand of the master from Cortona.

In 1488 we find Signorelli again painting in Città di Castello a banner, now lost, for the Company of the Blessed Virgin, and such was the applause won by the picture that he was accorded the honor, long coveted, of citizenship in that town. The steady growth of his reputation is indicated by the invitation which in 1491 he received (and refused) to take part in the commission to judge the models for the façade of the Cathedral at Florence. Important orders now pour in on him from all directions. In 1491 he was at Volterra, painting the 'Annunciation' and two other pictures still preserved there. In 1497 the monks of Monte Oliveto Maggiore, the convent that stands like a lonely fortress on its rock-spur in the desolate hill-country near Asciano, invited him to decorate their cloister. The walls were to have related the story of St. Benedict, in thirty-six scenes. Of these Luca painted nine (one is now almost destroyed), leaving the rest to be completed by Sodoma. Here, for the first time, he had opportunity to try his hand at a great historical series. Though the critics judge them crude and harsh in color, and not of the highest order as decoration, they reveal a dramatic force and power of representing action which must have confirmed and heightened the reputation already formed upon his altar-pieces, and they probably had weight in bringing him his next important commission — that on which his fame with posterity chiefly rests.

For it was in 1499 that the authorities of the Cathedral at Orvieto finally decided to intrust to him the decoration of the Chapel of San Brizio, begun fifty-two years before by Fra Angelico.

The Florentine artist had finished two triangles of the vaulting. But six other compartments of the ceiling, the four great wall-spaces, and the two broad, semicircular bands over door and window still remained vacant, awaiting an artist who, in the opinion of the authorities, should be able to complete them worthily. They had already refused the work to Benozzo Gozzoli, the older master's assistant, and had tried in vain to secure Perugino. Less confident of Signorelli than of the popular Umbrian master, they at first contracted with him only for the completion of the vaulting. Reassured by his success, in the following year they gave the whole chapel into his hands, and for four years he labored there intermittently. Many of the decorative details he left to assistants, but the scenes of the six upper wall-spaces he completed

with his own hands. Nowhere else in the history of Italian painting, perhaps nowhere in all art, with the exception of the French cathedral façades, has the drama of Doom and Judgment been rendered so comprehensively, and with such perfect unity of spiritual conception and formal design. That his contemporaries and immediate followers appreciated the greatness of his triumph is proved by Vasari's eulogies, and by a curious Latin inscription written by his friend, Niccolò Francesco, the treasurer of the commission which had accorded him the work. It may be seen to-day on the back of the portrait sketch of Luca and Niccolò in the Museum at Orvieto.

During the years in which Signorelli worked at Orvieto, he found time to produce several altar-pieces. Among them is the 'Deposition' (plate x) at Cortona, which bears the date 1502. After the completion of the great fresco-cycle there remained to him nineteen years of vigorous work as artist and citizen. We find his name constantly on the list of the Priors and Councillors at Cortona; again and again he is a member of the Board of Inspectors for the Church of Santa Margherita; in 1508 he is sent as one of the ambassadors to welcome the Medici on their return to Florence; in 1517 he is appointed to an embassy in Rome, an office which he declines. To this period belong some of his finest altar-pieces: the 'Entombment' in San Niccolò at Cortona, the 'Communion of the Apostles' in the cathedral of the same town, the 'Deposition' at Umbertide, the 'Madonna and Saints' in the Museum at Arezzo. In 1508, too, he was at work in the Vatican, on the frescos which, but a few years later, were sacrificed to make room for Raphael's paintings in the Stanze. In 1523, the very year of his death, he completed the altar-piece at Foiano, and received a commission from the Priors of Cortona for a 'Christ Disputing with the Doctors,' to be placed in the chapel of their palace.

The glimpses we have of his private life are but few. We know that he was married, and had two sons and two daughters. During his work in Orvieto his family was visited by the pest, and from that or other cause he lost his oldest son, Antonio. The other son, Piero Tommaso, and one of the daughters survived him. Beyond these bare facts are two sources which flash a light on the spirit of the man. One is the will of his wife, who died before him, in 1506. After the usual bequests, she "said, affirmed and confessed" that her "husband Luca had always borne himself toward her with kindness, graciousness, conjugal affection, and benevolence, and that, not wishing to fall into the sin of ingratitude, she left him the usufruct of all her worldly goods, even if he should marry a second or a third time." No testimony to his character as a husband could be better than the evident sincerity of these words. The other is a personal memory of Vasari's, which is so charming in its naïveté that I transcribe it entire. "This work (the 'Madonna and Saints,' ordered by the Compagnia of San Girolamo of Arezzo) was carried from Cortona to Arezzo on the shoulders of the men of that company, and Luca, old as he was, decided to come too, partly to see it put in place, and partly to revisit his friends and relatives. He lodged in the Vasari home, so that I, who was then a little child, remember well the good old man, so gracious in manner, and exquisite in his personal appearance. When he heard from the tutor, who was then teaching me to read

and write, that in school I would not do anything but draw figures, I remember how he turned to Antonio, my father, and said 'Antonio, since Georgio is a true son of your house, have him learn to draw. Even if he gives some thought to other study, the drawing is always useful for any gentleman, and cannot fail to bring him honor and to be of service to him.' Then he turned to me, as I stood there quite straight before him, and said 'Learn, little kinsman, learn.' . . . And when he heard that at that time I suffered a good deal from nosebleeds, so severe that they left me half-dead, with his own hand he very tenderly hung a jasper about my neck. This memory of Luca will forever remain fixed in my mind."

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## The Art of Signorelli

MAUD CRUTTWELL

'SIGNORELLI'

**T**IME has spared us many of Signorelli's paintings, and in the study of these we get insight into his nature and his aims.

By good fortune he was placed as a child to study painting under Piero della Francesca, who was of all men most able to bring out in his pupils the finer instincts and nobler qualities of their genius. By his guidance and example, no doubt, Signorelli cultivated his natural breadth of conception and of treatment, which gave grandeur and impressive solemnity to all his works, besides acquiring the technical excellences of good drawing, solid modeling, and the broad massing of the shadows, which are so characteristic of Piero's own painting. The spirit of master and pupil was fundamentally alike, the chief points of dissimilarity in their work arising from minor divergences of temperament. Both were men of robust mind, with a message of resolute purpose to deliver. Both chose to express themselves through the medium of the human form in its most vigorous aspects, and were, therefore, preoccupied with mastering its structure. But while Piero, with a serene nature, chose to represent unemotional figures like the sculptures of the ancient Egyptians, the restless and impetuous spirit of Signorelli preferred scenes of violent action and energetic movement.

It was, perhaps, the entire affinity of their temperaments, as well as his passion for anatomical study, which led him to choose his second master in a man whose taste for realism and interest in the action of muscle and movement of limb was as keen as his own. On Antonio Pollajuolo, even more than on Piero della Francesca, had fallen the mantle of Paolo Uccello's investigating spirit. As the latter gave all his attention to applying the laws of perspective to landscape and figures, so the efforts of Pollajuolo were concentrated in giving freedom to the limbs. Great anatomist though he was, Piero was not so ardent a lover of the nude for its own sake as the Florentine, and the problems of movement have little interest for him, whereas in the most characteristic work of Pollajuolo it is evident that the scenes are chosen to display

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the muscles in tense prominence, and the limbs in violent action or unusual posture. With precisely the same interest in the human structure and its movements, it is no wonder that Signorelli caught so much of his style and mannerisms. The influence of Antonio Pollajuolo is stronger than any other in the development of his actual work, and is visible in all his paintings up to the last in greater or less degree, but only less important is that of Donatello, to whom Antonio himself owed so much. Forty years before the birth of Signorelli, Donatello had been able to carve the human form with absolute perfection of anatomy, and not only that, but to endow it with freedom of limb and overflowing life. . . . The two artists had much in common in their confident self-reliance and almost arrogant buoyancy of nature, which was the true Renaissance expression, and the outward sign of its immense strength. Signorelli caught and revived the very essence of Donatello's spirit — the love of bodily life in its most hopeful and vigorous manifestation. It is significant that the swaggering posture, which became such a special feature of his painting, should have originated with Donatello. Donatello was, before all things, a realist, and it was probably the habitual attitude of the cavalry soldier of the day, accustomed to straddle over the broad back of his war-horse, but there is little doubt that it was adopted by Signorelli from the 'St. George' of Or San Michele, and perhaps half-unconsciously signified to him — what that statue as well embodies — the confident spirit of youth and strength. . . . With Signorelli, the attitude became the key-note of his resolute, indomitable nature, and so much a part of his work that one is apt to forget it did not originate with him.

Although the character and aims of the two men were so entirely different, yet to Perugino Signorelli owed much in his methods of producing the feeling of free space, and the life and movement of the atmosphere. Perugino's greatest gift to art was this power of rendering the magic of the sun-warmed air and the sense of illimitable distance. He gave to his landscapes space and depth, the gentle stir of the wind, and the golden shimmer of the sunshine. Signorelli also learned this power of presenting the life of hill and tree and sky, and some of his effects of distance have the space and grandeur almost of nature herself. He also, like Perugino, could detach his figures from the background, and send the line of hills receding back to the horizon. Signorelli owes to him, besides, certain superficial characteristics, such as the fluttering scarfs and ribbon-like draperies, and the upturned face with ecstatic eyes. . . .

From these four great artists Signorelli learned what each had best to give, and assimilated and made it his own, with unerring instinct for its virtue in aiding his own specific qualities. . . .

As we have seen, Luca's chief interest, like that of Pollajuolo, lay in the effort to render movement of limb with facility, and therefore his attention was concentrated on the muscles and their action. We do not know how long he studied anatomy from the dead and living model in the Florentine workshop, nor have we any examples of his gradual development, for when he first appears before us in his earliest remaining work, the 'Flagellation,' of the Brera, he is already the master who has conquered all the difficulties of mus-



cular movement, and surpassed even Antonio Pollajuolo in freedom of gesture and correct anatomy.

It is not till later, however, that the most important advance he made on previous painting first begins to show itself — the power, namely, of rendering combined action, of working the limbs of a crowd into a single movement. This is Signorelli's special achievement, on the merits of which he takes rank with the most important masters of the quattrocento as a pioneer and teacher. Great as was Pollajuolo's command over gesture and action, it was limited to the combination of two single figures only, while with Signorelli the action of the single figure is held subordinate to that of the multitude. He gives the stately march of an army, as in the Umbertide predella, and the Monte Oliveto fresco; the writhings of innumerable figures, like heaps of coiled serpents, as in the 'Damnation' of Orvieto; the rush of a violent mob, stirred by a common impulse, as in the Florence and Cortona 'Betrayals.' . . . To Luca belongs the merit of having endowed painting with the same freedom of combined movement which Donatello had given to sculpture.

Unlike Botticelli, he is consistently a lover of energy all through his life, and, as the source of energy, of strength and vigorous health. His grand conception of the body is one of the chief characteristics of his work. Strong and stately, it is a fit receptacle for the spirit of resolution and self-confidence with which he animates it. His Virgins are like goddesses, and seem to typify for him the strength of womanhood. Nowhere do we see nobler beauty than in his angels and archangels. In these "divine birds" he seems to have realized the ideal of all he strove for, and their wings are symbols to him of swift movement and superhuman strength. It was always strength that attracted him, and strength conscious of its own force, finding its expression in exuberant animation. Thus he loves to paint the swaggering soldiers, whose attitudes express their audacious self-reliance. He gives the luxuriant life of nature as no one else gave it, and his trees and plants are as robust and unyielding as his firmly-planted figures. His angels' wings are not merely decorative, but have real power of muscle under the plumes to lift the body and bear it aloft without fatigue.

He was a lover of beauty, but it was not for beauty he strove, or we should not so often find bits of realistic ugliness to risk the harmony of his noblest paintings. Grace and charm seem to have come to him unsought, as natural adjuncts of a vigorous and healthy nature; but his deliberate choice of types of face and form were those which, by their strength, promised satisfaction to his love of energetic action. From the first this tendency is noticeable, for example, in the above-mentioned 'Flagellation,' and the Loreto 'Conversion of Paul,' and goes on increasing till it reaches a climax in the frescos of Orvieto.

Once one has grasped the main motive of Signorelli's work, his preoccupation with movement, and consequently with the muscles, his frequent faults and inequalities in other respects become, as faults of inattention, less incomprehensible. For example, his values of distance are often faulty, and give the unpleasant sensation of one figure standing on top of another — a defect of

carelessness, for no one is a better master of aerial perspective when he chooses. Again, his hands and feet are often incorrectly drawn, and badly modeled, but it is only when they are not essential to the action; for although the drawing of the hands and feet is always his weakest point, yet even in his early painting, the 'Flagellation,' he has already mastered some of their greatest difficulties of foreshortening. The recognition of the intention in a man's work enables one to dispense with much adverse criticism in detail. It would be wearisome to reiterate the faults of drawing in each picture when we come to deal with them separately, and it is better to recognize in the outset that, in pursuit of a certain definite end, Signorelli is careless of what seems to him unessential at the moment.

Thus in dealing with him as a colorist we have to bear in mind that it was by line and modeling chiefly that his effects of movement were obtained. To be over-critical of the shortcomings of his color, therefore, would be as foolish as to miss the charm of Bonifazio's splendid harmonies in abuse of some defect of drawing. Sometimes, in fact, Signorelli gains his end by the very crudeness and heaviness for which he is generally condemned, the sharp contrasts giving a rugged strength to his painting, and the copper color of the flesh adding robustness to the figures.

It would, however, be unjust to speak as if his color were always, or even generally, crude and harsh. On the contrary, in landscape it is invariably beautiful; and he uses certain golden and moss greens in foliage and grass and a limpid greenish-blue in water which are most harmonious. Sometimes it is gorgeous, and in nearly all his early paintings there is a beauty of red and soft green, and a warmth of golden glow of great depth and tenderness. . . .

It is, as I have said, by form rather than by color that Signorelli obtains his best effects. He is a superb linealist, . . . and one is inclined to wish he had oftener used outline, in the manner of Piero della Francesca. His line is firm and clear, simple and structural, of unerring sweep and accuracy, as we see in his numerous predella paintings; but even more remarkable is the wonderful plastic quality of his modeling. By this he makes us realize better than anyone before him the tenseness of sinew, the resistance of hard muscle, and the supple elasticity of flesh, giving a solidity and weight to his forms that make them impressive as grand sculptures.

As an illustrator Signorelli is most unequal: brilliant and dramatic when the subject appealed to his taste, as in the Orvieto frescos; often weak, as in his treatment of sacred scenes. He was essentially a religious painter, but in the widest sense of the word, and he does not seem to have felt the dignity and significance of many of the scenes in the life of Christ. When he has to paint Him bound to the pillar, or nailed to the cross, submissive to scourging and insult, his interest seems to wander from what should be the central figure, and fixes itself on two or three of the minor actors, to whom he gives the importance he should have concentrated on the Christ. The painter *con amore* of arrogant strength, he seems to have little in common with meekness and humility that bow the head to scourging and martyrdom. Thus in nearly all his 'Crucifixions' the central figure is ignoble in type and expression, and in the 'Flag-

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ellations' of the Brera and of Morra is entirely without dignity, even ignominious. This is curious when we consider that, even more than of arrogant strength, Signorelli was the painter of stately and noble beauty.

Again, it seems as if he cared only to represent figures of powerful maturity, for there is a complete lack of sympathy in his painting of children. With one or two exceptions, his child Christs are half-animal little beings, more like tiny satyrs than human beings, though not without a certain pathos in their very ugliness. In a picture of as great beauty and tender feeling as the 'Holy Family,' of the Rospigliosi Collection, for example, the Child is more animal than human. . . . In composing his Holy Families his attention is centered on the Virgin, the strong woman he loved to paint; but the Child he seems to feel as an accessory to be executed because the Church has ordered it, and he so puts it in without thought of all it meant and typified. But though he sometimes falls short as an interpreter of the Church's intention, the impressive grandeur of his work is in itself intensely religious, and he makes us feel most solemnly the dignity of nature, and especially of the human form. . . . One is, however, even in religious pictures, sometimes too aware of the student and the realist. His dead Christs, for example, were obviously copied exactly as the corpses lay or hung in his studio. The St. Onofrio of the Perugia altarpiece stood just so, a half-starved street beggar, with baggy skin over rheumatic joints. The angel in the same picture, chosen, perhaps, for its grace of face, must be reproduced exactly as the child sat, with weak limbs and ungainly body. Each figure is a truthful study from life, and it was that which interested the painter, and not that he was representing saints and angels whose noble beauty was supposed to elevate the mind to a state of worship.

Yet with all his realistic treatment, he was intensely alive to the graces of decoration, both in general lines and in detail. In the frescos of Loreto, and more particularly of Orvieto, the mere scheme of decoration is superb, and adds beauty and distinction to every subtle line of the architecture. He pays attention, also, to minor details of decorative effect, and takes pains with the ornaments and embroideries; while his use of gold, and embossing with gesso, add much to the esthetic charm of his work, and proves (*sic*) that he could, when necessary, subordinate his love of realism to his sense of beauty.

Before summing up the chief qualities of Signorelli's work, I must not omit one characteristic which points to the strength of his personality—the way he repeats his own types (and not types only, but precisely the same forms) time after time, and often after the lapse of many years. . . . He was also most faithful to his own type of limb or feature, especially those in which Morelli has taught us to look for similarity. The fleshy ear, with its slightly pointed top, is nearly invariable, as also is the broad hand, with its little-outlined nails and thick wrists.

In glancing rapidly over the whole of Signorelli's work, consistency to an absorbing interest is the note struck again and again. He has set himself from the first a task—the mastery of the human structure and its movements; and with the resolution and perseverance of a strong nature, he never swerves from his purpose. This is the conscious aim and intention of the artist. What

he was able to give to the world, of nobility and dignity—a wider and healthier conception of nature and her power and beauty—was the message of his genius, of which he himself was unconscious, but which spoke all the more forcibly for the learning acquired by hard application and earnest effort. In a detailed study of his painting, it may be that the student of anatomy and the realist often assert themselves; but as grand figure after grand figure has passed before the mind, the general impression is solemn and ennobling. "To no other contemporary painter," says Morelli, "was it given to endow the human frame with a like degree of passion, vehemence, and strength." To this we may add that no other painter has ever conceived Humanity with the same stately grandeur, and in the same broad spirit. The confident strength of youth, the stern austerity of middle life, the resolute solemnity of old age—these are his themes. Signorelli is, before all, the painter of the dignity of human life.

BERNHARD BERENSON 'CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE'

**T**O a sense for tactile values scarcely less than Giotto's, Luca added Masaccio's or Piero della Francesca's command over action. In this, indeed, he almost rivaled his own teacher in that art and its unparalleled master, Antonio Pollajuolo. Great artist he would have been with these qualities alone, but for him they were means to an end, and that end . . . was his joy in the nude. . . .

The nude human figure is the only object which in perfection conveys to us values of touch and particularly of movement. Hence the painting of the nude is the supreme endeavor of the very greatest artist, and, when successfully treated, the most life-communicating and life-enhancing theme in existence. The first modern master to appreciate this truth in its utmost range, and to act upon it, was Michelangelo, but in Signorelli he had not only a precursor, but almost a rival. Luca, indeed, falls behind only in his dimmer perception of the import of the nude and in his mastery over it. For his entire treatment is drier, his feeling for texture and tissue of surface much weaker, and the female form revealed itself to him but reluctantly. Signorelli's nude, therefore, does not attain to the soaring beauty of Michelangelo's; but it has virtues of its own—a certain gigantic robustness and suggestions of primeval energy.

The reason why, perhaps, he failed somewhat in his appreciation of the nude may be, not "that the time was not ripe for him," as is often said, but rather that he was a Central Italian—which is almost as much as to say an illustrator. Preoccupied with the purpose of conveying ideas and feelings by means of his own visual images, he could not devote his complete genius to the more essential problems of art. . . .

But a truce to his faults! What though his nudes are not perfect; what though—as in candor must be said—his color is not always as it should be, a glamour upon things, and his composition is at times crowded and confused? Luca Signorelli nevertheless remains one of the grandest—mark you, I do not say pleasantest—illustrators of modern times. His vision of the world

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may seem austere, but it is already ours. His sense of form is our sense of form; his images are our images. Hence he was the first to illustrate our own house of life. Compare his designs for Dante (frescoed under his 'Heaven' and 'Hell' at Orvieto) with even Botticelli's, and you will see to what an extent the great Florentine artist still visualizes as an alien from out of the Middle Ages, while Signorelli estranges us, if at all, not by his quaintness, but by his grand austerity.

It is as a great illustrator first, and then as a great artist, that we must appreciate Signorelli. And now let us look at a few of his works—works which reveal his mastery over the nude and action, his depth and refinement of emotion, the splendor of his conceptions. How we are made to feel the murky bewilderment of the risen dead, the glad, sweet joy of the blessed, the forces overwhelming the damned! It would not have been possible to communicate such feelings but for the nude, which possesses to the highest degree the power to make us feel, all over our own bodies, its own state. In these frescos at Orvieto how complete a match for the "Dies Iræ" are the skies, with their overshadowing trains of horror, and the trumpet-blasts of the angels! What high solemnity in his Volterra 'Annunciation' (plate iv)—the flaming sunset sky, the sacred shyness of the Virgin, the awful look of Gabriel! At Cortona, in an 'Entombment,' you see Christ upheld by a great angel who has just alighted from a blessed sphere, its majesty still on his face, its dew on his wings. Look at Signorelli's musical angels in a cupola at Loreto. Almost they are French Gothic in their witchery, and they listen to their own playing as if to charm the most secret spirit out of their instruments. And you can see what a sense Signorelli had for refined beauty, if, when sated with Guido's 'Aurora,' you will rest your eyes on a Madonna by him in the same pavilion of the Rossigliesi Palace.

JOHN ADDINGTON SYMONDS

'RENAISSANCE IN ITALY'

**S**IGNORELLI made his mark by boldness, pushing experiment almost beyond the verge of truth, and approaching Michelangelo in the hardihood of his endeavor to outdo nature. Vasari says of him that "even Michelangelo imitated the manner of Luca, as every one sees;" and indeed Signorelli anticipated the greatest master of the sixteenth century, not only in his profound study of human anatomy, but also in his resolution to express high thought and tragic passion by pure form, discarding all the minor charms of painting. Trained in the severe school of Piero della Francesca, he early learned to draw the nude with boldness and accuracy, and to this point, too much neglected by his predecessors, he devoted the full powers of his maturity. Anatomy he practised, according to the custom of those days, in the graveyard or beneath the gibbet. . . . Lifelong study of perspective in its application to the drawing of the figure made the difficulties of foreshortening and the delineation of brusque attitude mere child's-play to this audacious genius. The most rapid movement, the most perilous contortion of bodies falling through the air or flying, he depicted with hard, firmly-traced, unerring outline. If we dare criticize the productions of a master so original and so ac-

complished, all we can say is that Signorelli reveled almost too wantonly in the display of hazardous posture, and that he sacrificed the passion of his theme to the display of science. Yet his genius comprehended great and tragic subjects, and to him belongs the credit in an age of ornament and pedantry of having made the human body a language for the utterance of all that is most weighty in the thought of man. . . .

In the full plenitude of his power, at the age of sixty, he undertook to paint on the walls of the Chapel of San Brizio at Orvieto the images of Doomsday, Resurrection, Heaven, and Hell. It is a gloomy chapel in the Gothic cathedral of that forlorn papal city—gloomy by reason of bad lighting, but more so because of the terrible shapes with which Signorelli has filled it. In no other work of the Italian Renaissance, except in the Sistine Chapel, has so much thought, engaged upon the most momentous subjects, been expressed with greater force, by means more simple, and with effect more overwhelming. Architecture, landscape, and decorative accessories of every kind, the usual padding of the quattrocento pictures, have been discarded from the main compositions. The painter has relied solely on his power in imagining and delineating the human form in every attitude, and under the most various conditions. Darting like hawks or swallows through the air, huddling together to shun the outpoured vials of the wrath of God, writhing with demons on the floor of Hell, struggling into new life from the clinging clay, standing beneath the footstool of the Judge, floating with lute and viol on the winds of Paradise, kneeling in prayer, or clasping inseparable hands with joy and bliss in over-measure forever—these multitudes of living beings, angelic, diabolic, bestial, human, crowd the huge spaces of the chapel walls. What makes the impression of controlling doom the more appalling is that we comprehend the drama in its several scenes, while the chief actor, the divine Judge, at whose bidding the cherubs sound their clarions and the dead arise, and weal and woe are portioned to the saved and damned, is himself unrepresented. We breathe in the presence of embodied consciences, submitting, like our own, to an unseen inevitable will.

It would be doing Signorelli injustice at Orvieto to study only these great panels. The details with which he has filled all the vacant spaces above the chapel stalls and around the doorway throw new light upon his power. The ostensible motive for this elaborate decoration is contained in the portraits of six poets, who are probably Homer, Virgil, Lucan, Horace, Ovid, and Dante, *il sesto tra cotanto senno* (the sixth mid this great company). But the portraits themselves, though vigorously conceived and remarkable for bold foreshortening, are the least part of the whole design. Its originality consists in the arabesques, medallions, and chiaroscuro bas-reliefs where the human form, treated as absolutely plastic, supplies the sole decorative element. The pilasters of the doorway, for example, are composed after the usual type of Italian *grotteschi*, in imitation of antique candelabra, with numerous stages for the exhibition of the artist's fancies. Unlike the work of Raphael in the Loggie, these pilasters of Signorelli show no birds or beasts, no flowers or foliage, fruits or fauns, no masks or sphinxes. They are crowded with naked men, drinking,

dancing, leaning forward, twisting themselves into strange attitudes, and adapting their bodies to the several degrees of the framework. The same may be said of the arabesques around the portraits of the poets, where men, women, and children, some complete, some ending in foliage or fish-tails, are lavished with a wild and terrible profusion. Hippogriffs and centaurs, sirens and dolphins, are here used as adjuncts to humanity. Amid this fantastic labyrinth of twisted forms we find medallions painted in chiaroscuro, with subjects taken chiefly from Ovidian and Dantesque mythology. Here every attitude of men in combat has been studied from the nude, and multitudes of figures, draped and undraped, are compressed into the briefest compass. All but the human form is sternly eliminated, and the body itself is treated with a mastery and a boldness that prove Signorelli to have held its varied capabilities firmly in his brain. He could not have worked out all these pictures from the living model. He played freely with his immense stores of knowledge, but the pastime was the pastime of a Prometheus. Each pose, however hazardous, carries conviction with it of sincerity and truth; the life and the liberty of nature reign throughout. From the whole maze of interlaced and wrestling figures the terrible nature of the artist's genius shines forth. They are almost all strong men, in the prime or past the prime of life, chosen for their salient display of vital structure.

Signorelli was the first, and, with the exception of Michelangelo, the last painter thus to use the body, without sentiment, without voluptuousness, without any second intention whatsoever, as the supreme decorative principle. In his absolute sincerity, he made, as it were, a parade of hard and rugged types, scorning to introduce an element of beauty, whether sensuous or ideal, that should distract him from the study of the body in and for itself. This distinguishes him, in the arabesques of Orvieto, alike from Mantegna and Michelangelo, from Correggio and Raphael, from Titian and Paolo Veronese.

This point is so important for its bearing on Renaissance art that I may be permitted to dilate at greater length on Signorelli's choice of types and treatment of form in general. Having a special predilection for the human body, he by no means confined himself to monotony in its presentation. On the contrary, we have many distinct grades of corporeal expression. First comes the abstract nude, illustrated by the 'Resurrection' and the arabesques at Orvieto. Contemporary life with all its pomp and costume and insolence of ruffling youth is depicted in the 'Fulminati' at Orvieto and in the 'Soldiers of Totila' at Monte Oliveto. This, then, forms a second stage. Third in degree we find the type of highly idealized adolescence reserved by Signorelli for his angels. All his science and his sympathy for real life are here subordinated to poetic feeling. It is a mistake to say that these angels are the young men of Umbria whom he loved to paint in their striped jackets, with the addition of wings to their shoulders. The radiant beings who tune their citherns on the clouds in Paradise, or scatter roses for elect souls, could not live and breathe in the fiery atmosphere of sensuous passion to which the Baglioni were habituated. A grave and solemn sense of beauty animates these fair male beings, clothed in voluminous drapery, with youthful

faces and still, earnest eyes. Their melody, like that of Milton, is severe. Nor are Signorelli's angels beings of one uniform type, like the angels of Fra Angelico. The athletic cherubs of the 'Resurrection,' breathing their whole strength into the trumpets that awake the dead; the mailed and winged warriors keeping watch above the pit of 'Hell,' that none may break their prison bars among the damned; the lute-players of 'Paradise,' with their almost feminine sobriety of movement; the flame-breathing seraphs of the 'Day of Doom;' the 'Gabriel' of Volterra, in whom strength is translated into swift-ness:—these are the heralds, sentinels, musicians, executioners, and messengers of the heavenly court; and each class is distinguished by appropriate physical character. At the other end of the scale, forming a fourth grade, we may mention the depraved types of humanity, chosen for his demons—those greenish, reddish, ochery fiends of the 'Inferno,' whom Signorelli created by exaggeration of the more grotesque qualities of the nude developed in his arabesques. We thus obtain four several degrees of form: the demoniac, the abstract nude, the adolescent beauty of young men copied from chosen models, and the angelic.

Except in his angels, Signorelli was comparatively indifferent to what is commonly considered beauty. He was not careful to select his models, or to idealize his types. The naked human body, apart from facial distinction or refinement of form, contented him. Violent contrasts of light and shadow, accentuating the anatomical form with rough and angular decision, give the effect of illustrative diagrams to his studies. Harmony of proportion and the magic of expression are sacrificed to energy emergent in a powerful physique. Redundant life, in sinewy limbs, in the proud carriage of the head upon the neck, in the sway of the trunk backward from the reins, the firmly-planted calves and brawny thighs, the thick hair, broad shoulders, spare flanks, and massive gluteal muscles of a man of twenty-two and upwards, whose growth has been confined to the development of animal force, was what delighted him. Yet there is no coarseness or animalism properly so-called in his style. He was attracted by the marvelous mechanism of the human frame—its goodliness regarded as the most highly organized of animate existences.

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## The Works of Signorelli

DESCRIPTIONS OF THE PLATES

'PAN AS GOD OF NATURAL LIFE AND MASTER OF MUSIC'

PLATE I

**T**HIS picture, once offered by Signorelli as a gift to Lorenzo de' Medici, is the only one of his larger works in which the painter has yielded to that mood of half-melancholy dalliance with the classical past which swept over Italy of the fifteenth century. It presents a group of bronzed nudes in a sunlit, green landscape. Mr. Berenson writes of it: "The goat-footed Pan, with the majestic pathos of nature in his aspect, sits in the hushed solemnity of sunset, the tender crescent moon crowning his locks. Primevally grand

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nude figures stand about him, while young Olympos is piping, and another youth lies at his feet, playing on a reed. They are holding solemn discourse, and their theme is 'The Poetry of Earth is Never Dead.' The sunset has begotten them upon the dew of the earth, and they are whispering the secrets of the Great Mother."

The picture is now in the Berlin Gallery. It is painted in oil on canvas, and measures six feet five inches by eight feet four inches. It is signed.

'HOLY FAMILY'

PLATE II

THIS picture, the only one by Signorelli in the Pitti, is in the *tondo* form of which he was so fond at one period. The composition consists of four half-figures, grouped closely behind a parapet. At the right stands the Madonna, clasping against her the Child, who is partly supported by her left hand, partly rests on an orange cushion. With her right hand she touches his curls in a half-absent fashion—her attention fixed not on him, but on a book which the Magdalen, seated at her right, holds open on the parapet. The Saint has checked her writing, and gazes intently at the Madonna, who seems to ponder what to dictate to the waiting scribe. Behind stands Joseph, with hands crossed on his staff, and eyes bent down as if he were following what the Saint writes. The Child, too, looks earnestly at the book, and raises one hand as if to command attention. Behind, at the right, one has a glimpse at a bit of shadowed landscape with fanciful buildings, and a lonely cliff rising abrupt against a sunset sky. The color is rich and warm, but uniformly low in tone. The full, unadorned red of the Magdalen's robe, the glinting gold-brown of the Madonna's sleeve and hair, the somber crimson and blue-black of her tunic and mantle, with the rich green of the parapet, form an ensemble that suggests the subdued glow of November woods.

The picture is in oil and measures two feet eleven inches in diameter.

'PORTRAIT OF A MAN'

PLATE III

ANOTHER remarkable Signorelli in the Berlin Gallery is the 'Portrait of a Man,' formerly in the Torrigiani Collection in Florence. The subject was formerly thought to be the painter himself, but a comparison with the features in the two portraits in Orvieto reveal an entirely different cast of face. In point of style it belongs with the earlier work. Miss Cruttwell says, in comparing it to the 'Pan,' "Here again occur the classic figures, but this time with less of the idyllic feeling. On the one side are hurrying Apollo and Daphne(?); on the other, one athlete has overthrown another, and stands menacing his prey, who tries with ineffectual gestures to beat him off—a very Pollajoulesque scene of violence. The coloring, with its clear reds of the biretta and robe, is very successful."

The painting is oil; height, one foot seven inches; breadth, one foot.

'ANNUNCIATION'

PLATE IV

THE 'Annunciation' still stands in Volterra, in its original place in the Cathedral. The subject did not tempt the painter to innovations in composition, but into the old lines Signorelli has infused an almost breathless

intensity. The Virgin is painted with great feeling, and in the Archangel we get the first of those splendid creatures whose sublimity Signorelli has felt in the same spirit as Dante, who bent his knees and folded his hands at the first sight of the "divine bird, plying the air with his eternal pinions." The types of figure, the draperies, the spacious loggia and paved court where the angel enters, even the formation of the clouds, have a suggestion of the Umbrian school stronger than in the other work of Signorelli.

The painting is in oil, and is signed and dated.

'THE PREACHING OF ANTICHRIST'

PLATE V

THIS is the opening scene of the drama of Judgment at Orvieto. "The foreground is filled with groups of the followers of the false prophet," writes Miss Cruttwell, "who, with the features of Christ, stands on a little raised dais, listening, with an evil expression, as the devil behind him, unseen by the crowd, whispers into his ear what he shall say. Before the dais are scattered gold vessels, bars, and coins, with which he tempts the audience. Further back to the right, different groups represent the false teaching and miracles of Antichrist, and in the background is his temple, with armed men going in and out of its open portico. The left of the fresco is devoted to the fall of the false prophet, and the destruction of his followers. Above we see him precipitated head downwards from heaven by an angel surrounded with fiery rays, which strike death to the army beneath.

"In somber black, and standing outside the scene, Signorelli has painted the portrait of himself, with fingers interlaced and firmly planted feet, and behind, the milder but still gloomy figure of Fra Angelico. There is something sinister in the saturnine melancholy on the faces of the crowd, unrelieved by any lightness, and culminating in the evil expression of Antichrist himself. The peace of the gold-flecked landscape only accentuates the horror of the scene of the downfall in the background. The picture is a fit prologue to the terrible Judgment to come."

'THE DESTRUCTION OF THE WORLD'

PLATE VI

THE 'Preaching of Antichrist' is followed by the 'Destruction of the World.' The fresco forms a broad, semicircular band over the entrance-arch. The composition is adapted with great skill to the difficult space. A blood-red, sluggish cloud flows across the apex of the circle, and down from it through the darkened heavens rain golden shooting stars and comets. The disk of the sun in leaden gray, and of the moon in the pale red of an eclipse, remind one of the prophecy, "the sun shall be turned into darkness and the moon into blood."

On the right, from a distant city, rolls up the smoke of a conflagration; nearer by, people rush horror-stricken from a falling building. In the foreground stands a group of men, young and old, perhaps the prophets of the destruction. They turn over the leaves of ponderous books, or gaze awestruck or with stern menace at the scene beyond them. The one peaceful space of sunny hillside in the middle distance is filled with a group of armed men who

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torture their victims, a poignantly horrible suggestion of the loosing of evil forces, spiritual as well as elemental.

On the left side (the part chosen for our illustration) broad bands of red fire shoot obliquely out from the cloud and down to earth, and in their path are hurled downward the evil angels—wonderfully foreshortened figures, flame-breathing, borne on huge bats' wings. Their separation from humanity is further emphasized by their color—feverish red or leaden gray. Below are groups of men and women, fleeing desperately before the flames which sweep toward them, or borne to earth by the torrents of heavenly fire. The wild gestures of anguish, fear, or overwhelming despair are terribly sincere; nowhere in the chapel has one the slightest hint of melodrama, of striving for effect.

'THE INFERNO'

PLATE VII

THE preceding scenes Signorelli has set in wide vistas of landscape. Man is yet in the world, and he and his surroundings alike are exposed to the force of destruction. But in the following scenes the earth has shriveled away; the theme is human joy or suffering, stripped of all accessories. The prelude to the Judgment—the Resurrection—is not illustrated here. In plate VII we are introduced at once to the Inferno. The whole space between the skies and the bare, cold pavement of Hell is filled with warm-colored, struggling human flesh, varied here and there by the horrible lilac, green, dull yellow, or steely gray of the fiends' bodies—bodies suggesting a corruption of bruised flesh, as their faces suggest the corruption of human passion. For Signorelli's fiends are among the profoundest of artistic creations. They are not, as Symonds would have them, remnants of the medieval grotesque, but beings on whose faces are depicted the outcome of evil passions different from our own only in their appalling completeness of development. All the stages of degradation are there, from the first agonizing realization of a fate not yet accepted as inevitable (look a little to the left of the center, at the face of the fiend who carries a body upside down, and turns an almost supplicating glance to heaven) down to the mere brutish delight in tearing and torturing (in the fiend at the extreme right).

Above, on the clouds, stand three angels, the sentinels of heaven—two grave, yet not overwhelmed before the manifestation of divine justice; the other with swift gesture drawing a sword to hunt back the fiends that have ventured too high. Their silvery armor and great wings of soft green and lilac, outspread against the gold-studded heaven, bring into the picture a cooler note.

It is interesting to note that Michelangelo, in his 'Last Judgment' has adapted and used the central group of the woman borne on the back of the flying demon.

'THE CROWNING OF THE ELECT'

PLATE VIII

OF the next large painting, representing 'The Crowning of the Elect,' Miss Cruttwell writes: "A crowd of men and women, many draped around the loins, some quite naked, gaze upward ecstatically, or kneel reverently to re-

ceive gold crowns which angels are placing on their heads. Above, seated on clouds, are nine other angels, draped in many-folded robes, who play musical instruments. . . . The background is entirely of gold, thickly studded with bosses of gilded gesso. The figures are finely modeled and posed. The flesh-painting, as in all the paintings, is perhaps somewhat heavy in color, but the whole effect is rich and harmonious. The chief defects in the work are the overcrowding of the composition, and the bad values of distance, caused in a great measure by the gold background. Signorelli's treatment is too realistic, his figures too solid and too true to life, to bear the decorative background so suitable to the flat, half-symbolic painting of the Sienese school. They need space and air behind them, and lacking that, one feels a disagreeable sensation of oppression and overcrowding."

'DEAD CHRIST UPHELD BY ANGELS'

PLATE IX

OVER the high altar of the lonely little church of San Niccolò at Cortona stands one of the few pictures which make one forget all the reproaches against Signorelli of harsh color and lack of sensitiveness to beauty. It is a Pietà of most unusual composition. In the center is the dead Christ, resting on the sepulcher, and upheld in a sitting position by the tender hands of a strong-winged angel. To the left are grouped three saints in ecclesiastical dress, lost in meditation, while at the right three angels with untroubled brows and earnest eyes display the symbols of the Passion. In the foreground kneel St. Jerome and St. Francis, gazing at the dead Christ in an ecstasy of prayerful grief. The boldness of the design is remarkable; the traditional composition requires an almost rigid symmetry, yet here, while our sense of balance is not offended, the sepulcher is set at an angle with the surface of the picture, and not in the center. As in the last scenes of the Orvieto cycle, Signorelli has composed with the human form alone, discarding all accessories. The figures are set on the bare, smooth soil, under the bare, cloudless sky, with just a hint of cold blue landscape beyond.

The prevailing colors are browns, from the olive-brown of the flat ground on which the figures stand, through the golden tint of the angels' hair, to the deep bronze hue of the St. Jerome and the man standing at the extreme left. There are touches of velvety black, pale rose, and a single space of glowing red in the robe of the angel who holds the cross.

The picture is in oil, and measures five feet one half inch by five feet eight and one half inches.

'DEPOSITION'

PLATE X

THIS picture formerly stood in Santa Margherita at Cortona, but has now been removed to the choir of the Cathedral. It is unfortunately placed so high that it can be seen only with the greatest difficulty. Miss Cruttwell writes of it: "It is a work of great beauty and feeling, and has none of the academic dryness with which he treated the same subject in Borgo San Sepolcro. The fine grouping, the restraint with which the sorrow is rendered, the real pathos of the scene, give the picture dignity and solemnity, and the glow of

color, obtained by the lavish use of gold in the embroideries, adds to its richness and decorative beauty. . . . In the background is one of those vivid scenes of crowded movement which occur so often at this period of the master's development—a group of excited soldiers pressing around the cross with fluttering pennons and prancing steeds."

The medium is oil; the dimensions, eight feet ten inches by eight feet ten inches. It is signed and dated: 1502.

A LIST OF THE PRINCIPAL PAINTINGS BY SIGNORELLI  
WITH THEIR PRESENT LOCATIONS

**ENGLAND.** LIVERPOOL, ROYAL INSTITUTION: Madonna—LONDON, NATIONAL GALLERY: The Circumcision—LONDON, MR. BENSON'S COLLECTION: Madonna; Two Parts of Predella—LONDON, LORD CRAWFORD'S COLLECTION: Meeting of Joachim and Anna; Birth of the Virgin—LONDON, DR. LUDWIG MOND'S COLLECTION: Predella—LONDON, OWNED BY MR. MUIR MACKENZIE: Madonna—LONDON (RICHMOND), SIR FRANCIS COOK'S COLLECTION: Two Fragments of a Baptism; Portrait of a Man—FRANCE. PARIS, LOUVRE: Part of Predella; Adoration of the Magi (drawing only)—GERMANY. ALTENBURG, MUSEUM: Nine Fragments of a Polyptych—BERLIN GALLERY: Two Wings of an Altar-piece; Pan as God of Natural Life and Master of Music (Plate i); Holy Family (tondo); Portrait of a Man (Plate iii)—MEININGEN, DUCAL PALACE: Part of Predella—MUNICH GALLERY: Madonna and Child (tondo)—IRELAND. DUBLIN, NATIONAL GALLERY: Feast in the House of Simon—ITALY. ARCEVIA, CHURCH OF SAN MEDARDO: Polyptych; Madonna and Saints; Predella; Baptism, with Predella—AREZZO, GALLERY: Madonna, Saints and Prophets—AREZZO, CATHEDRAL [SACRISTY]: Predella—BERGAMO, MORELLI COLLECTION: St. Roch; St. Sebastian; Madonna—BORGO SAN SEPOLCRO, GALLERY: Church standard: on one side, Crucifixion; on the other, St. Antonio and St. Egidio—CASTIGLIONE FIORENTINO, COLLEGIATA: Deposition (fresco)—CITTÀ DI CASTELLO, GALLERY: Martyrdom of St. Sebastian—CITTÀ DI CASTELLO, PALAZZO MANCINI: Madonna and Saints—CORTONA, CATHEDRAL: Deposition (Plate x); Predella to the above; The Communion of the Apostles; Assumption—CORTONA, CHURCH OF SAN DOMENICO: Madonna and Saints—CORTONA, CHURCH OF GESÙ: Madonna and Saints—CORTONA, CHURCH OF SAN NICCOLÒ: Dead Christ upheld by Angels (Plate ix); Madonna Enthroned between Two Saints (reverse of same panel); Madonna and Saints (fresco)—FLORENCE, ACADEMY: Crucifixion (part of the design only); Madonna and Saints; Predella—FLORENCE, CORSINI GALLERY: Madonna and Saints (tondo)—FLORENCE, PITTI PALACE: Holy Family (tondo) (Plate ii)—FLORENCE, UFFIZI GALLERY: Madonna and Child; Holy Family (tondo); Crucifixion (in association with Perugino); Predella—FOIANO, COLLEGIATA: Coronation of the Virgin; Predella—LORETO, CHURCH OF THE SANTA CASA: Series of Frescos, including Angels, Evangelists, Fathers of the Church, Apostles, The Incredulity of St. Thomas, and The Conversion of St. Paul—MILAN, BRERA GALLERY: Madonna and Saints; Flagellation; Madonna and Child—MONTE OLIVETO, CLOISTER: Eight Frescos—MORRA, CHURCH OF SAN CRESCENZIANO: Crucifixion (fresco); Flagellation (fresco)—ORVIETO, CATHEDRAL, CHAPEL OF THE MADONNA OF SAN BRIZIO: Frescos, including The Preaching of Antichrist (Plate v), The Destruction of the World (Plate vi), The Inferno (Plate vii), and The Crowning of the Elect (Plate viii)—ORVIETO, MUSEUM: Portraits of Signorelli and Niccolò Francesco (Page 22); Magdalen—PERUGIA, CATHEDRAL: Madonna and Saints—ROME, ROSPIGLIOSI PALACE: Holy Family—UMBERTIDE, CHURCH OF SANTA CROCE: Deposition; Predella—URBINO, CHURCH OF SAN SPIRITO: Crucifixion; Descent of the Holy Spirit—VOLTERRA, CATHEDRAL: Annunciation (Plate iv)—VOLTERRA, MUNICIPIO: Madonna and Saints; St. Girolamo (fresco)—SCOTLAND. POLLOCK HOUSE, COLLECTION OF SIR JOHN STIRLING-MAXWELL: Pietà—UNITED STATES. NEW HAVEN, JARVIS COLLECTION: Adoration of the Magi.

## Signorelli Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES  
DEALING WITH SIGNORELLI

**F**OR a painter of first rank, holding an important place in the development of Italian art of the Renaissance, Signorelli has given rise to a literature remarkably scanty. His works have been well characterized in the better general histories of art, but there are few special works devoted to him. Of the two recent monographs, Miss Cruttwell's is excellent as far as it goes. Readers with a command of Italian will find that by Mancini, published in 1903, more thorough, especially in its study of the documents relating to Signorelli's life.

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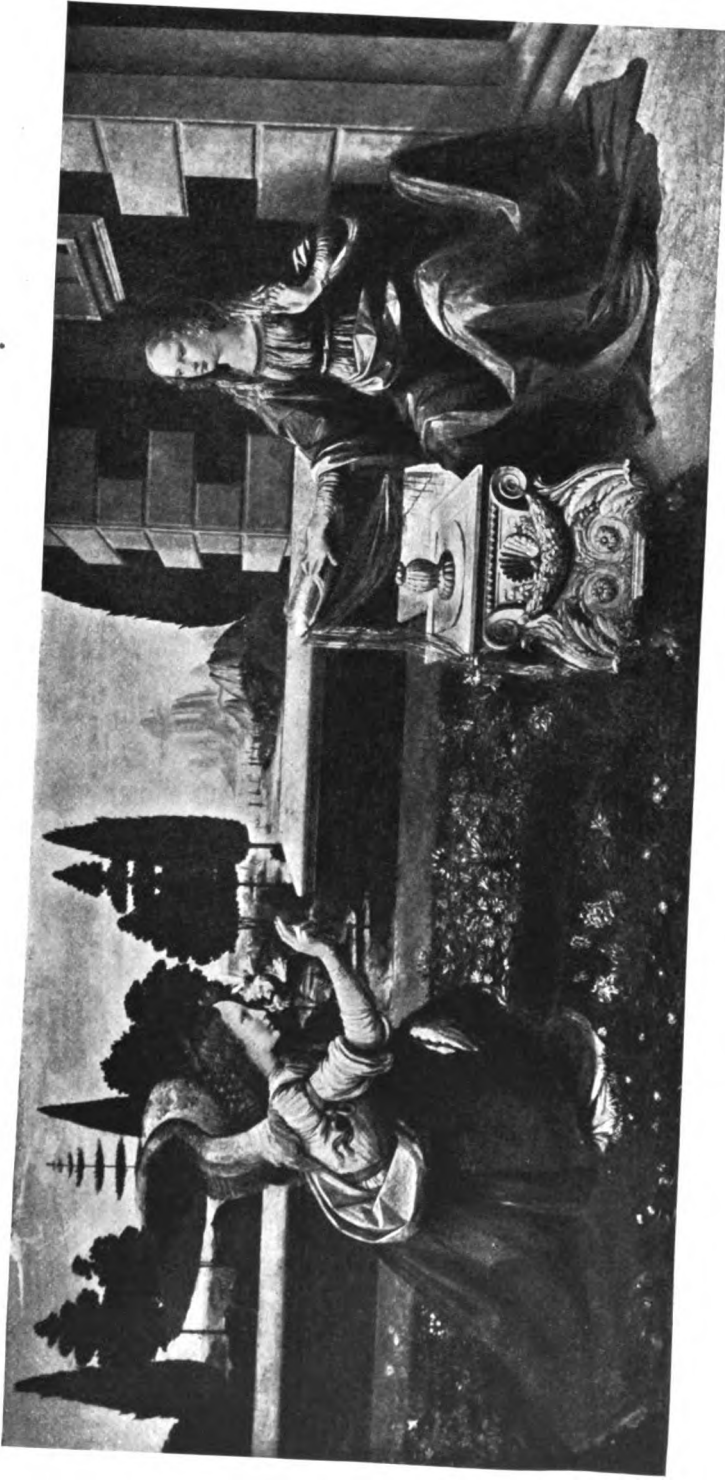












MASTERS IN ART PLATE II  
PHOTOGRAPH BY ANDERSON  
[1911]

VERROCHIO  
THE ANNUNCIATION



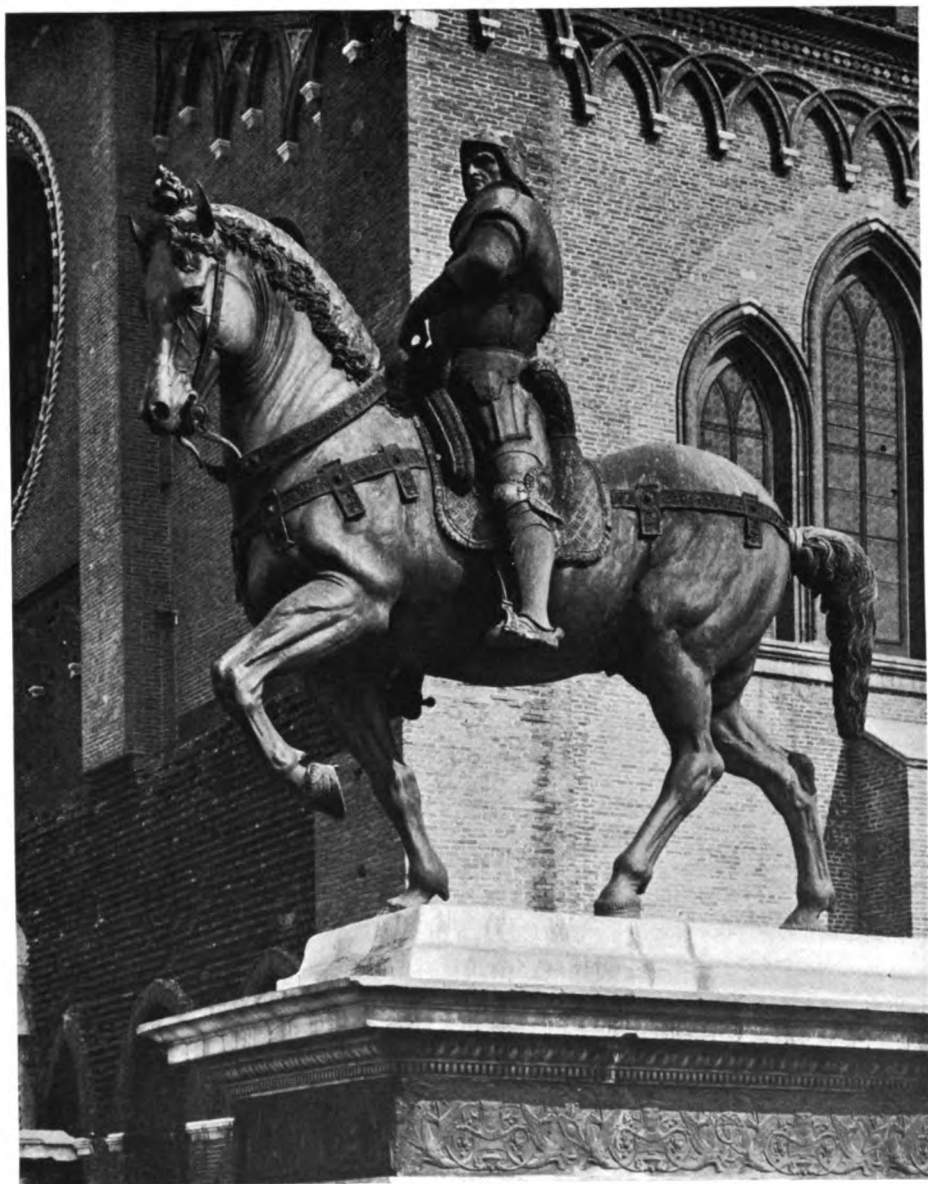
























MASTERS IN ART PLATE VIII

PHOTOGRAPH BY ALINARI

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VERROCCHIO  
BUST OF A LADY  
NATIONAL MUSEUM, FLORENCE













PORTRAIT OF VERROCCHIO BY LORENZO DI CREDI  
UFFIZI GALLERY, FLORENCE

No fully authenticated portrait of Verrocchio exists. The picture now in the Uffizi Gallery, herewith reproduced, was formerly considered a portrait of Martin Luther by Holbein, but is now recognized as painted by Lorenzo di Credi, and is doubtless the picture from which Vasari's portrait of Verrocchio was engraved. It is, however, difficult to accept without question the face here represented as that of the forceful, imaginative, and intellectual Verrocchio.

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**Andrea di Michele di Francesco Cioni**

CALLED

**Verrocchio**

BORN 1485: DIED 1488  
FLORENTINE SCHOOL

**A**NDREA DI MICHELE DI FRANCESCO CIONI, surnamed Verrocchio after his earliest master, was born in 1435. With the exception of a few trifling notices, we possess no information as to his youth and early manhood, and even Vasari gives but a slight record. A few facts of his private life are revealed by the depositions of his father and himself to the Catasto, and from these we gather a general idea of his circumstances.

His father, Michele, carried on the trade of a brick and tile maker, and was entered in the Gild of Stoneworkers. Later in life he obtained a situation as tax-collector. He seems to have been fairly well off, owning a house in the Via dell' Agnolo in the parish of San Ambrogio, as well as other property in the neighborhood of Florence. He was already over fifty years of age when Andrea was born, the youngest child of his first wife, Gemma. She died shortly after the birth of Andrea.

In 1452 the father, Michele, died, and in the same year Andrea, then aged seventeen, had the misfortune to kill one of his companions accidentally, while throwing stones. The youth died a fortnight after the blow, and Andrea was summoned to appear before the Council on the charge of homicide, of which, however, he was fully acquitted.

At what age he began his artistic career we have no certain knowledge, but it is without doubt that he received the rudiments of his education in the *bottega* of Giuliano dei Verrocchi, a noted goldsmith of his time. The style of his early work, in its minuteness of detail and sharp treatment, proves much practice in the goldsmith's technique, and the fact that he adopted and was known by his master's name points also to a long apprenticeship. The adoption of this name, which means "true eye," also seems peculiarly appropriate in view of the remarkable skill shown even by his earlier work. That he was at one time in the *bottega* of Donatello and learned from him the art of sculp-

ture we have the evidence of some of the earliest writers on Florentine art. Under Donatello, and in company with Antonio Pollajuolo, he must have been initiated into the scientific methods of the realistic school of which the two artists afterwards became the chiefs. That he received his training as a painter from Alessio Baldovinetti, certain imitations of that master in his early painting seem to prove, since his temperament was too widely different from that of Baldovinetti to allow the idea of any influence.

At the age of twenty-one, when he made his first deposition to the Catasto, Andrea was living with his stepmother, Mona Nanina, aged fifty-six, and his brother Tommaso, aged sixteen. They had many debts, and part of the property had been already sold to meet expenses. He declares himself to be poor and to have but little employment, and states that he had just been obliged to abandon the craft of goldsmith for want of work.

The first authentic date we have of work executed by Verrocchio is of an architectural design. In the year 1461 Francesco Monaldeschi, Bishop of Ascoli, ordered the erection of a chapel in the Cathedral of Orvieto to enshrine a Byzantine Madonna. He sent to Florence and to Siena for designs, and among the Florentine artists who furnished and were paid for drawings and models was Verrocchio. The commission was not, however, given to him.

We may imagine Verrocchio during his youth and early manhood settled definitely in Florence, engaged in perfecting himself in the technique of the different crafts he practised, and in laying the foundation of the famous *bottega* which became the principal training-school of Florentine art. When the multiplicity of these crafts and his proficiency in each are considered it will not seem surprising that little work, or record of work, that can be placed in his earlier years is forthcoming. To attain skill in the arts of sculpture, architecture, painting, goldsmith's work, bronze-founding, and mechanical engineering, in all of which he excelled, besides being an accomplished musician, must have absorbed many years of study and experiment. We know that the apprentice of the fifteenth century learned the practice of his art in executing the most subordinate details of his master's work, and it was not until he had acquired skill in the use of his tools that he was entered in the Gild of Masters and allowed to accept independent commissions.

The connection of Verrocchio with the Medici, who were throughout his life his chief employers, must have begun early. It is probable that he was first employed by Cosimo il Vecchio, in connection with a relief executed by him for the Villa of Careggi. It is certain that he executed the Tomb of Cosimo in the Church of S. Lorenzo for Piero, and from the presence of the falcon, Piero's personal device, that he also received from him the commission for the lavabo of the inner sacristy. He was employed by Lorenzo and Giuliano constantly throughout his life in many and various works, and would seem to have taken the place of Donatello as the favorite artist of the family.

After the banishment of the Medici, Tommaso, the younger brother of Andrea, drew up and presented to the officials deputed by the rebels to value their possessions a list of works executed by Verrocchio for the family, precisely for what purpose is unknown. "The heirs of Lorenzo de' Medici have

to give for the work mentioned below . . . " the document begins, and then follows a catalogue of fifteen works, with a blank space left for the valuation. The first entry is of the bronze 'David' which was executed for the Villa of Careggi, in all probability for Piero. Then follows a list of other works in marble and bronze, among them the 'Putto with the Dolphin' now in the Palazzo Vecchio, also executed for Careggi. We read of a portrait on panel of Lucrezia dei Donati, the mistress of Lorenzo; of standards painted for the jousts of Lorenzo and Giuliano; of a helmet decorated with the silver figure of a lady; and of arms and accoutrements for the Duke Galeazzo Sforza. The list is a proof of the versatility of his employment and that he carried on simultaneously the arts of painter, of sculptor, and of goldsmith.

Verrocchio seems to have enjoyed greater favor with the Medici than with the church authorities of Florence. Compared with his contemporaries he was employed but little by the ecclesiastics. From the Operai del Duomo he received, so far as is known, but two commissions, and one of these was for a bit of mechanical engineering—the casting of the bronze ball and cross to crown the lantern of Brunelleschi's cupola. In 1477 he was commissioned at the same time as Antonio Pollajuolo to prepare models for the reliefs of the silver altar of S. Giovanni. He sent in two models for competition, but only one was accepted, which he executed in silver in 1480,—the 'Decollation of the Baptist,'—one of the finest works of his mature years.

Records of Verrocchio's work during his youth and early manhood are scanty, but from 1468 up to his death the notices are frequent. The Medici, the municipal authorities, the Signoria, and the guilds loaded him with important commissions, and from now till his death the record of his work is unbroken.

As early as 1465 he had been commissioned by the Gild of the Merchants to execute the bronze statues of Christ and St. Thomas for the tabernacle in the Church of Or San Michele; but it was eighteen years before he completed it, a long time even for those days when the patience of commissioners seems well-nigh inexhaustible. It may be that the management of his large *bottega* and his constant employment by the Medici left him little time to execute other work, for he shows the same slackness, so strange in a man of his energetic temperament, in carrying out the commissions of the Council of Pistoja—the Forteguerri tomb and the altar-piece of the 'Madonna and Saints.' The former was begun by him in 1474, the latter presumably about 1472, yet both were left unfinished at his death. Other records testify to the pressure of work at this time. He was employed by the Signoria to execute bronze candelabra for the Palazzo Vecchio, payments for which he received in 1468, 1469, and 1480. In the autumn of the year 1474 he cast a bronze bell, wrought with figures and ornaments, for the Vallombrosan monks of Montescalari. With so many commissions it might have been presumed that his financial circumstances had improved; but in his declaration of goods to the Catasto of 1470 there is the same statement of poverty, of debts, and of "beni alienati."

We have now reached the most important epoch of Verrocchio's life—

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the commission for the equestrian statue of Bartolommeo Colleoni by the Venetian Signoria. Vasari has recorded that he occupied himself much with studies of horses, and it is certain that some proof of his proficiency as a master of equine anatomy must have induced the Venetians to apply to a Florentine artist. In 1479 he received the commission to prepare a model of the horse in competition with Vellano of Padua, the assistant of Donatello in the Gattamelata monument, and Leopardi of Ferrara, both well known and exceedingly popular with the Venetians.

Although no documentary evidence exists to prove it, there is no doubt, from the resemblance of his statue to the antique bronze steeds of San Marco, that on receipt of the commission he must have gone to Venice to study, although we know that the model was actually executed in the *bottega* at Florence. By July 12, 1481, the model was already completed, and sent to Venice by way of Ferrara, Verrocchio applying to the Ferrarese ambassador in Florence for its free passage through the State. It was exhibited together with the models of Vellano and Leopardi, in Venice, and was preferred to theirs. The commission for the bronze statue was now definitely conferred on him, though not without difficulties from the jealousy of the rival competitors. He took up his abode in Venice, hired and furnished a house in the parish of San Marciliano on the Rio della Misericordia, and left his business in Florence in the charge of Lorenzo di Credi. Precisely at what date he went to Venice has not yet been ascertained, but that he was there long enough to bring to full completion the clay model of both rider and horse is definitely proved by a letter of Lorenzo di Credi written after his death, in which he speaks of both as finished. He fell ill in the summer of 1488, and on June 25 of that year he made his will, in which he speaks of himself as "sound in mind and intellect, but languishing in body." In this will he refers to his model of the Colleoni statue as unfinished, and demands of the Venetian Signoria that the task of completing it might be given to Credi. This, coupled with the statement of Credi above referred to, seems to prove that he must have temporarily recovered from his illness, and lived long enough after to complete the model.

The faithful Lorenzo, who had carried on the affairs of the *bottega* in Florence during his absence, and had made several journeys to Venice to render an account of his administration, went thither once more to pay the last service to his master and friend. In spite of the wish expressed by Verrocchio in his testament, that if he died in Venice he might be interred in the cemetery of Santa Maria del Orto in that city, Credi brought the body back to Florence, and it was buried in the family vault of San Ambrogio.

Andrea never married. Like so many of the greatest artists of the Renaissance, notably Donatello, Luca della Robbia, and Michelangelo, he seems to have had no time to touch life on its human side. He devoted himself entirely to his work, and dissipated no part of his forces in personal indulgence. There is no hint in any record of his life of any passion or of any relation other than that of family affection and friendship. Goldsmith, sculptor, painter, bronze-founder, architect, mechanic, and, as Vasari tells, musician and mathematician, he found in these various arts sufficient outlet for his energies. The



management of his large *bottega* must have occupied also much of his time. It was, as has been said, the most important training-school for artists in Florence, and attracted besides many pupils from the neighborhood. Among his pupils the most important were Leonardo, Perugino, and Lorenzo di Credi. Leonardo seems to have received from Verrocchio his entire art education, for (if we may trust Vasari) he was placed with him as a mere child, and we know that as late as 1476 he was still living under his roof.—ABRIDGED FROM MISS MAUD CRUTTWELL'S MONOGRAPH ON VERROCCHIO

## The Art of Verrocchio

IT is impracticable to discuss or weigh the arguments and evidence advanced by critics who have sought either to establish or to refute the attribution of the very many works which have at one time or another been ascribed to Verrocchio. The number of those which have escaped controversy is small; in fact, only such works as are proved by documentary evidence to have been produced by the master can be accepted as unquestionably his.

Besides the nine examples illustrated in the plates of this issue of *MASTERS IN ART*, and those others which have been referred to in the biographical notice, the following should receive mention.

Of his early goldsmith work nothing now remains, and our knowledge is limited to a few descriptions by Vasari, mainly of clasps for priestly vestments.

His work as a painter, also, is veiled in uncertainty. The 'Baptism,' now in the Academy at Florence, is the only picture which can with reasonable certainty be accepted as his; although the 'Annunciation' in the Uffizi Gallery has been claimed for him with what would seem convincing arguments.

Julia Cartwright thus sums up the evidence in regard to Verrocchio's remaining work as a painter:

"Another group of pictures in which Mr. Berenson and other critics recognize Verrocchio's hand are the three profile-portraits of young Florentine women, which are respectively in the Poldi-Pezzoli Museum at Milan, the Berlin Gallery, and the Uffizi. These famous busts, with the same fair hair elaborately coiled and plaited, the same square bodice of rich brocade, and the same clear-cut features, painted in pale tints in flat relief against deep blue sky, are plainly the work of a sculptor, and bear a strong likeness to Andrea's own carved busts in the Bargello. They belong, we feel, to the same class of work as those which Vasari describes when he speaks of Verrocchio's drawings of women-heads, distinguished by a beautiful style and arrangement of the hair, which Leonardo da Vinci often imitated, because of their rare beauty. A picture of another class, the fine portrait of a Florentine lady with rippling hair and refined features, which still bears Leonardo's name, in the Liechtenstein Gallery at Vienna, can with more certainty be ascribed to Andrea's hand, and may possibly represent Lucrezia Donati, the Queen of Lorenzo's Tourna-

ment. But little as remains to us of Andrea's painted work, and doubtful as is the attribution of these few pictures, it is at least certain that he was the master of two of the greatest masters of the next generation—the Umbrian Perugino and the Florentine Leonardo. In these busts and statues, which wear so life-like and speaking an expression, in these admirably drawn heads and delicately rounded cheeks, with full eyes and curly locks, in the bronze Christ of Or San Michele and the lovely angel of the Uffizi, we have the germ of Leonardo's art. Here, dimly foreshadowed in the master's creations, we find already that power of expression and exquisite grace which is the secret of the scholar's indefinable charm."

In sculpture apparently Verrocchio's earliest work now extant is a painted terra-cotta relief recently brought to light in the Villa Careggi, representing the 'Resurrection,' and the statuette of a sleeping youth, in the Berlin Museum, attributed to him is probably of about the same date. There is also a small stucco relief in the South Kensington Museum, called the 'Genius of Discord,' which bears strong evidence of Verrocchio's hand and is probably of early date. It is officially catalogued as belonging to the school of Leonardo.

Vasari records that early in his career Verrocchio was employed by Sextus IV. to decorate his private chapel in the Vatican with silver statuettes of the apostles, and other goldsmith work, but nothing corroborates the statement. According to Vasari, also, Verrocchio was employed in making the realistic votive figures or *miracoli* of wax, which were clothed in actual stuffs, and were placed about the churches and in other places. In 1401 the Church of Or San Michele was so encumbered by these images that the Signoria issued a decree forbidding any further addition, excepting of the chief personages of the state. The interior of the church must have been like a collection of waxworks.

In addition to the female portraits already mentioned, there is in the collection of M. Dreyfus in Paris a marble bust of a young girl, which has been called a portrait of Medea Colleoni, and in the collection of M. Edmond Foulc in Paris is another beautiful terra-cotta bust of a lady. The attribution in each of these cases rests upon the internal evidence of the works themselves.

The model for the tomb of Niccolo Forteguerri in the Cathedral at Pistoja was made by Verrocchio in 1474, but the monument as it exists at present shows no trace of his execution, and probably but little of his original design. In the South Kensington Museum is a model claimed to be a study for this tomb; but its authenticity is open to serious doubt. A terra-cotta fragment in the Louvre, representing an angel, is also claimed as a study for this tomb, and bears stronger evidence of authenticity.

The earlier critics have agreed in referring the marble relief now in the National Museum in Florence and known as 'The Death of Lucrezia Pitti Torna-buoni' to Verrocchio; but it is a work so trivial and vulgar in sentiment and so feeble in execution that it has been boldly discredited by Miss Cruttwell, the latest authority upon Verrocchio. It seems impossible to accept this as the work of "the most conscientious, the most preoccupied with the truth, the most realistic, of the masters of the fifteenth century," as M. Reymond calls Verrocchio. And continuing, the same author says, "His love of precision in

form, his perfection of technique, are never-failing features of his art, the qualities that he possesses to a higher degree than any other Florentine."

A terra-cotta relief in the Berlin Museum, representing the 'Entombment,' which is a work as fine and noble as the Tornabuoni relief is weak and vulgar, can with much greater reason be attributed to Verrocchio.

The 'Madonna and Saints' in the Duomo at Pistoja, attributed to Leonardo, to Lorenzo di Credi, and more recently, in part at least, to Verrocchio, was given to him to execute about 1477, and remained for years unfinished. It was probably completed by one of his assistants.

During the preparation of the Colleoni model Verrocchio is said to have made a number of studies for the horse; but before this time, it is claimed by many of the critics, and notably by Miss Cruttwell, he made a horse's head in bronze for Lorenzo de' Medici which was given by the latter, in 1471, to the Count of Maddaloni, and is now in the Naples Museum. This head was considered by the Maddaloni family, as late as the sixteenth century, to be by Donatello, but the weight of evidence seems to point clearly to Verrocchio as the real author.

There are, in addition to the works above mentioned, others which have either been lost or are still unidentified, besides a long list attributed to Verrocchio by various critics. This list, however, is too long to enumerate.

MAUD CRUTTWELL

'VERROCCHIO'

VERROCCHIO is perhaps the least known and appreciated of the great masters of the fifteenth century. The supreme excellence of those works which are proved by documentary evidence to be authentic is disregarded as the standard of judgment as to quality and style, and a quantity of inferior sculpture and painting is attributed to him for which his feeble imitators are responsible. No Quattrocento artist, with the exception of Donatello, exercised so strong or so prolonged an influence on Florentine art; but unfortunately the greater part of those so influenced were impressed only by certain daring innovations, and were incapable of understanding his true aims and ideals. These aims were first and foremost scientific; his ideals, to present with absolute truth the human form in its fullest perfection, not only of physical strength (as was the case with Andrea del Castagno and Antonio Pollajuolo, the chiefs of the so-called naturalistic school), but of noble and intellectual beauty. Strength and beauty of structure, freedom and grace of movement, subtle expression of emotion, were to be presented only by thorough knowledge of anatomy, and of the technique of brush and chisel. To acquire this knowledge Verrocchio devoted his life and genius, and with complete success. His acquaintance with anatomy and the laws of movement, his draftsmanship and technical skill in the various arts he employed, excelled that of any of his contemporaries, and with an impeccable accuracy in representation, and a vigorous and facile execution, he combined the poetry, the depth of feeling, and the wide sympathies of the idealist. His interpretation of the charm of childhood in the 'Putto with the Dolphin,' of vigorous youth in the 'David,' of the superb force of manhood in the 'Colleoni,' embodies in each phase of

life its highest development. Yet this scientific and poetic artist has been so little studied that the most trivial and ignorant work is attributed to him, work which in feeling and in style is directly opposed to his own. He is so little appreciated that he is constantly condemned as "narrow and bourgeois," and his work as "commonplace, angular, and dry."

Taking as the standard of judgment only such works as are proved beyond possibility of doubt to be authentic, a clean sweep of all the feeble and mediocre productions attributed to him can be made, which leaves us free to rank Verrocchio as one of the greatest masters of the Quattrocento, inferior to none of his contemporaries in scientific accuracy and technical ability; in breadth of vision and imaginative power, only to Donatello and Leonardo.

J. A. CROWE AND G. B. CAVALCASELLE

'HISTORY OF PAINTING'

**I**F we test the man by his work, we find that Verrocchio was indeed not merely a goldsmith, but a sculptor and carver, a draftsman and a painter. It is true that his sculpture is mostly bronze, but he is almost unrivaled in that metal; and the Colleoni monument testifies to this, whilst it proves his power as a designer, his knowledge of perspective, of form, motion, and anatomy. These last requirements are essentially prominent in the Pollajuoli, and were therefore common to them and to their contemporary and rival; but Verrocchio rises above the art of the goldsmith, stands at a higher level than Antonio and Piero, and fitly represents that combination of science and art which was continued and perfected by Leonardo.

If his landscape varies little in style from that of the Pollajuoli, if his technical mode of painting resembles theirs, the impression in the first place is greater, because he strove for more lightness and vapor; in the second, because, in spite of difficulty in manipulating the high surface color, the result is less hard and less incomplete. Verrocchio's is a higher nature enriched by a more educated and general taste than that of the Pollajuoli. His 'Baptism of Christ,' unfinished and injured though it be, offers to us a picture of calm and composure, of reverent and tender worship, which carries with it a special charm. The resigned consciousness of the Saviour receiving the water which St. John pours on his head, the questioning, tender air of the two beautiful angels who wait on the bank of the brook to minister to the Redeemer's wants, the brook itself running in its bed of pebbles round a projection of rocks crowned with trees from a distance of lake and hills, the palm-tree with the bird flying into it,—the mixture of the mysteries of solitude and worship are all calculated to affect the senses of the beholder.

Descending to a more critical analysis, we find the type of the Saviour not absolutely select, somewhat imperfect in proportion and form, but bony, and drawn or modeled with a searching study of anatomical reality. The Baptist is unfinished. He presents to us the stiff action and some of the vulgarity of a model. The curly-headed angel presenting his front face to the spectator is beautiful. His chiseled features, shadowed in light greenish gray over the bright local tone, are fair to look upon; but he is surpassed in beauty and feeling by his fellow-angel whose back is towards the beholder, whilst his

head, gently bent and looking up to the Saviour, presents the rotatory lines of brow, cheek, and mouth, which illustrate the application of a law in rendering movement familiar to the great painters of the sixteenth century. So fresh and innocent, so tender and loving, is this angel, it strikes one as the finest ever produced in the manner of Verrocchio. The soft gaiety and grace in the play of the exquisite features, the pure, silvery outlines and modeling of the parts, of the hair and lashes, the chaste ornaments which deck the collar of the bright green tunic damasked in brown at the sleeves, the edges of the lucid blue mantle and the dress which is held ready for the Saviour,—this all combines to form a total revealing the finish, the study, conspicuous in Leonardo. In type and in the expression of tender feeling the face and form of this figure are equal to those of the 'Virgin of the Rocks,' whilst the draperies, by their broken nature, the color, by its impasto, recall the same example to mind. The force of chiaroscuro alone is not so great; but everything confirms the statement of Vasari that Leonardo helped Verrocchio to paint the picture.

WALTER PATER

'THE RENAISSANCE'

**H**IS father (Leonardo's), pondering over this promise in the child, took him to the workshop of Andrea Verrocchio, then the most famous artist in Florence. Beautiful objects lay about there—reliquaries, pyxes, silver images for the pope's chapel at Rome, strange fancy-work of the middle ages keeping odd company with fragments of antiquity, then but lately discovered. Another student Leonardo may have seen there—a boy into whose soul the level light and ærial illusions of Italian sunsets had passed, in after days famous as Perugino. Verrocchio was an artist of the earlier Florentine type, carver, painter, and worker in metals, in one; designer, not of pictures only, but of all things for sacred or household use, drinking-vessels, ambries, instruments of music, making them all fair to look upon, filling the common ways of life with reflection of some far-off brightness; and years of patience had refined his hand till his work was now sought after from distant places.

It happened that Verrocchio was employed by the brethren of Vallombrosa to paint the 'Baptism of Christ,' and Leonardo was allowed to finish an angel in the left-hand corner. It was one of those moments in which the progress of a great thing—here, that of the art of Italy—presses hard and sharp on the happiness of an individual, through whose discouragement and decrease, humanity, in more fortunate persons, comes a step nearer to its final success. For beneath the cheerful exterior of the mere well-paid craftsman, chasing brooches for copes of Santa Maria Novella, or twisting metal screens for the tombs of the Medici, lay the ambitious desire of expanding the destiny of Italian art by a larger knowledge and insight into things, a purpose in art not unlike Leonardo's still unconscious purpose, and often, in modeling of drapery, as of a lifted arm, or of hair cast back from the face, there came to him something of the freer manner and richer humanity of a later age. But in this 'Baptism' the pupil had surpassed the master; and Verrocchio turned away, as one stunned, and as if his sweet earlier work must thereafter be distasteful to him, from the bright, animated angel of Leonardo's hand.

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The angel may still be seen in Florence, a space of sunlight in the cold, labored old picture; but the legend is true only in sentiment, for painting had always been the art by which Verrocchio set least store. And as in a sense he anticipated Leonardo, so to the last Leonardo recalls the studio of Verrocchio, in the love of beautiful toys, such as the vessel of water for a mirror, and lovely needlework about the implicated hands in the 'Modesty' and 'Vanity,' and of reliefs, like those cameos which in the 'Virgin of the Balance' hang all around the girdle of Saint Michael, and of bright variegated stones, such as the agates in the 'St. Anne,' and in a hieratic preciseness and grace as of a sanctuary swept and garnished.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

**A**NDREA is the investigator-artist, the experimentalist, the man with whom science is a passion, and therein he is quintessentially Florentine. He is a realist in the flat arms and shins, the salient collar-bone and thick knees, of his 'David,' and is thereby attractive to the modern student of art; but while he is an intent observer, he is also intensely personal, and in his choice of a facial type is so individual as to have become the genesis of that of Leonardo da Vinci. His science sometimes became genius; for, interesting in his 'David,' he is charming in his 'Boy with the Dolphin,' inspiring and inspired in his magnificent 'Colleoni,' who rides straight to immortality as the Magister Equitum of the Renaissance. Like Browning's Pallajuolo, Andrea was "thrice a craftsman," and was one of the last of those typical "all-around artists" who stand upon the threshold of a time when the greatest talent is about to instinctively run into the channel of painting alone with Botticelli, Signorelli, Ghirlandajo, and Perugino, and no artist more admirably represents the period of the Middle Renaissance.

W. J. STILLMAN

'OLD ITALIAN MASTERS'

**V**ERROCCHIO'S record is mainly that of a sculptor, yet he had more to do with the shaping of the art of painting for his immediate successors than any painter of his generation. Besides his school as a sculptor, which was very influential, he was the master in painting of Leonardo, Perugino, and Lorenzo di Credi. A poem by Verini compares him to a fountain from which all the great painters of Florence drank. In feeling he was a sculptor, and he caught from his master, Donatello, the sympathy with the historical ideal which was the splendid gift of that great artist. This runs through all his personifications, and gives them individuality. Like his master, he was a great portraitist. Vasari says that he was the first who used masks from the dead to obtain the likeness he required; but this is doubtful, for masks of the dead were certainly taken before his time, and they could hardly have served for any other purpose. When he drew it was with the aim of understanding the forms he was studying, and in the day when the technique of all the graphic arts was the common education of artists of all branches, the pencil, the modeling-tool, or the graver were used alike to express form, not to represent surfaces, and drawing meant everything in design. When the pupils of Donatello

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asked him how they should become good sculptors, he replied, "Draw." The thorough understanding of the forms to be represented was the end of study, and when this was attained the representation was equally easy in clay, wax, in simple black and white, or in color; for the color itself was not imitated from nature, but the result of long-elaborated canons, holding to certain relations of the pigments, with a progressive development of intensity rather than a modification of system, from Giotto down until the effect of the revelations of the Venetian school began to be felt in the Florentine. Whether in the former or the latter, imitation of the absolute color of nature formed no part of the study of the artist. He drew to obtain the facility necessary to reproduce what forms he sought, and if a Venetian of the school of Bellini, he rendered these in color with attention solely to its orchestral relations; if a Florentine, with the purpose of giving their essential qualities of shape and character.

BERNHARD BERENSON 'THE FLORENTINE PAINTERS OF THE RENAISSANCE'

**I**N all that concerns movement Verrocchio was a learner from Pollajuolo, rather than an imitator, and he probably never attained his master's proficiency. We have unfortunately but few terms for comparison, as the only paintings which can be with certainty ascribed to Verrocchio are not pictures of action. Yet in sculpture, along with works which are valuable as harbingers of Leonardo rather than for any intrinsic perfection, he created two such masterpieces of movement as the 'Child with the Dolphin' in the courtyard of the Palazzo Vecchio, and the Colleoni monument at Venice—the latter sinning, if at all, by an over-exuberance of movement, by a step and swing too suggestive of drums and trumpets. But in landscape Verrocchio was a decided innovator.

Verrocchio was, among Florentines at least, the first to feel that a faithful reproduction of the contours is not landscape, that the painting of nature is an art distinct from the painting of the figure. He scarcely knew where the difference lay, but felt that light and atmosphere play an entirely different part in each, and that in landscape these have at least as much importance as tactile values. A vision of *plein air*, vague I must grant, seems to have hovered before him, and, feeling his powerlessness to cope with it in full effects of light such as he attempted in his earlier pictures, he deliberately chose the twilight hour, when, in Tuscany, on fine days, the trees stand out almost black against a sky of light opalescent gray. To render this subduing, soothing effect of the coolness and the dew after the glare and dust of the day—the effect so matchlessly given in Gray's 'Elegy'—seemed to be his first desire as a painter, and in presence of his 'Annunciation,' in the Uffizi, we feel that he succeeded as only one other Tuscan succeeded after him, that other being his own pupil Leonardo.

## The Works of Verrocchio

DESCRIPTIONS OF THE PLATES

'THE BAPTISM'

PLATE I

OF the history of this altar-piece nothing is actually known except that it was painted for the Vallombrosan monks of San Salvi; but few works of the fifteenth century have been the subject of more speculation and dispute. The picture passed on the suppression of the convent of San Salvi to that of Santa Verdiana, from whence, during the French occupation, it was removed to the Academy.

The conclusion which has received most general acceptance among critics is that the figures of Christ and the Baptist, together with the general landscape setting, were painted by Verrocchio, and presumably at an early period in his career; but that the kneeling angels were added later, the one at the left, with face in profile, by Leonardo da Vinci, and the other by Verrocchio. To this conclusion, Miss Cruttwell, the latest authority upon Verrocchio, takes exception, and brings forward apparently good reasons for believing that the attribution to Leonardo is untenable. Her conclusions are based upon a technical analysis which cannot be detailed here. The incident related by Vasari which has furnished the foundation for the discussion in regard to this picture has already been referred to in the extract from Walter Pater printed on a preceding page. That the angels were added at a later date than the rest of the picture there seems to be no doubt. They are painted in oil, while the remainder is in tempera; but the picture has been so damaged by more recent "restorers" that it is difficult to distinguish between the original work and the later additions.

The striking similarity of this picture to the 'Baptism' now in the Academy at Florence, which is variously attributed to Fra Angelico and to Alessio Baldovinetti, indicates conclusively that the earlier picture served Verrocchio as a model. The composition is identical, and the attitude of the figures is copied exactly. There is, however, a great advance in technical skill, and particularly in knowledge of the human figure. The excellence of the anatomy, which is well-nigh faultless, contrasts strangely with the stiffness and lack of grace in the figures, the naïve treatment of the foreground rocks, and the metallic foliage of the palm-tree.

Although closely akin in both style and technique to the work of Baldovinetti and the Pollajuoli, there is, as pointed out by Julia Cartwright, "a higher refinement and grace in form, and a truer sense of beauty about the whole."

The strong influence and popular appeal of Verrocchio's work is shown by the immediate adoption of his 'Baptism' as a model for all later representations of the same theme. It was repeated almost exactly by Lorenzo di Credi, and also by the Robbias.

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## 'THE ANNUNCIATION'

## PLATE II

THIS picture, attributed to Leonardo da Vinci, is now held by many critics to be the work of Verrocchio. It was executed for the altar of the Sacristy of the Convent of Monte Oliveto, near Florence, and while there was attributed to Domenico Ghirlandajo. Since its removal to the Uffizi Gallery it has been officially labeled with Leonardo's name, although marked with an interrogation.

The Virgin is seated in the terraced garden of a Florentine villa, with the dark trees defined against the pale sky in the falling twilight. The Virgin receives the message without emotion, even placing one finger on the page to mark the place where her study has been interrupted, and will evidently return to it unruffled after the angel's departure.

In the opinion of Miss Cruttwell, although this picture lacks the supreme distinction of Leonardo's work, it is nevertheless "one of the most beautiful paintings of the Renaissance for the dignity and charm of the figures, and even more for the poetic suggestion of the landscape, with its successful rendering of an atmospheric effect. It seems the twilight hour, the moment so brief in Italy between daylight and darkness, in which the cypresses stand out black masses against the pale sky, losing all but the outline of their form." The decorative treatment of the Virgin's desk and the careful rendering of the least details are suggestive of the goldsmith's style, and point to a comparatively early date.

## 'DAVID'

## PLATE III

THE bronze statue of 'David,' now in the National Museum, Florence, is usually considered the earliest work in sculpture of Verrocchio. It was executed for the Medici, probably for Piero, to decorate the Villa Careggi, and was later bought by the Signoria and removed to the Palazzo Vecchio, where it was placed at the head of the stairs at the entrance to the Sala del Giglio. The pedestal designed by Verrocchio, which still remains, is now occupied by a bust of the Grand Duke Ferdinand I.

This pedestal shows that to obtain the effect intended by the sculptor the statue should be viewed from the right, so that the face is seen directly full-front. Carefully as the back of the statue is finished, it is evident that the artist intended that it should be seen chiefly from a given point. From this position the faults often pointed out, of the too prominent elbow and the somewhat trivial expression, vanish completely. Referring to this question of position Miss Cruttwell says: "From the correct standpoint the supple swing of the body, the audacious carriage of the head, give to the statue an expression of superb self-confidence unmatched save in the 'St. George' and the marble 'David' of Donatello. The eyes glance freely and boldly from under the level brows, the smile on the lips is full of meaning. One hand rests lightly on the hip, the other grasps the sword with menace and resolution. The figure vibrates with youthful vigor and the pride of conquest."

Verrocchio has disregarded entirely the traditional representation of the biblical narrative. The youth with carefully curled hair, fringed jerkin, dainty sandals, and carrying his own sword is a patrician, rather than the shepherd-boy armed only with a sling.

The modeling and construction of the figure exhibit thorough mastery of anatomy, and the elaborate ornaments, exquisite in every detail, show the goldsmith's training and the craftsman's skill.

Upon its present pedestal in the Bargello the statue is not only seen from the wrong direction, but is much lower than intended by Verrocchio.

'EQUESTRIAN STATUE OF BARTOLOMMEO COLLEONI'

PLATES IV AND V

**B**ARTOLOMMEO COLLEONI of Bergamo, one of the greatest generals and wealthiest princes of the fifteenth century, was equally celebrated for his audacity in the field and for the magnificence of his private life. Most of his long career was spent in the military service of the Venetian state, to which he added much territory and prestige. Upon his death, in 1473, he left the greater part of his large estate to the Republic, with the request that a bronze equestrian statue should be erected to his memory in the Square of St. Mark. As a consequence, in 1479, the Signoria invited three sculptors, Verrocchio, Leopardi, and Vellano, to prepare models for a statue, which were finished in 1481, and the choice given to that of Verrocchio. Although the Signoria refused to allow the erection of the statue in the Square of St. Mark, they spared no pains in selecting the sculptor and in securing the most splendid work possible. By a verbal quibble they satisfied their consciences in providing that the site upon which the statue should stand should be the Piazza of San Giovanni e Paolo, an insignificant square upon which the Scuola di San Marco faces.

According to Vasari, the choice of Verrocchio, a Florentine, so aroused the jealousy of certain Venetians that they intrigued against him and succeeded in having the commission for the statue require that Verrocchio should provide the horse, while Vellano should execute the rider. This so enraged the Florentine that he broke up his model and returned home, refusing further connection with the work. Learning what he had done, the Signoria ordered that if he should again dare to set foot upon Venetian territory he should be beheaded. Verrocchio replied that they had better refrain, because when they had cut it off it was not in their power to reunite the head to a man, and especially such a head as his, while on the contrary he could replace the head broken from his horse, and could make it even more beautiful than before. Whereupon Verrocchio was ordered to return to Venice, and to repair his model. Whatever basis of truth this anecdote may have, it illustrates the haughty independence attributed to the sculptor by his fellow citizens. It is known, at all events, that the commission was finally given him without further restrictions, and that he was promised 1,800 ducats, equivalent to about 20,000 dollars in our money.

The model was completed in clay before Verrocchio's death, but the casting in bronze remained to be carried out by others. Verrocchio had requested in

his will that this delicate task be entrusted to his faithful friend and assistant Lorenzo di Credi, but the Signoria finally placed it in the hands of Alessandro Leopardi, who was already known as a metal worker of proved ability.

Whether or not Leopardi deliberately set to work to rob Verrocchio of his fame as the sculptor of the statue is uncertain, but the fact remains that he was given entire credit for the work by his contemporaries.

Nevertheless to Leopardi alone is due the credit for the magnificent pedestal, and this in itself is enough to prove him an artist of great ability. The statue was at last completed, and uncovered to the public on March 21, 1496.

Mrs. Oliphant thus refers to Colleoni and his statue: "It is not possible to pass by the name of Colleoni. This is not so much for the memory of anything he has done, or for the characteristics of an impressive nature which he possessed, as from the wonderful image of him which rides and reigns in Venice, the embodiment of martial strength and force unhesitating, the mailed captain of the Middle Ages, ideal in a tremendous reality which the least observant cannot but feel. There he stands as in iron—nay, stands not, but rides upon us, unscrupulous, unswerving, though his next step should be on the hearts of the multitude, crushing them to pulp with remorseless hoofs. Man and horse together, there is scarcely any such warlike figure left among us to tell in expressive silence the tale of those days when might was right, and the sword, indifferent to all reason, turned every scale." Of the wonderful force expressed in this statue, M. Müntz has written: "Verrocchio has known how to reproduce that superb self-confidence which made the dying general exclaim to the Venetian ambassador, 'The Republic should never again allow to a general such unlimited power as to me!'"

The difficulties of combining freedom of action with the proper distribution of so great a weight of metal are apt to be overlooked in judging a statue in which the grace of movement and perfection of balance are so evident. Horse and rider seem actually alive and in movement, yet the action is final and allows no uncomfortable suggestion of walking off the pedestal. There had been but one other bronze equestrian statue cast in Italy in modern times, Donatello's 'Gattamelata;' but the horse of the latter is as clumsy in action as Verrocchio's is light and graceful. Speaking of Verrocchio's remarkable knowledge of equine anatomy, Miss Cruttwell writes: "The horse of the Colleoni bears sufficient testimony, to this day unequaled for beauty of form and noble bearing. In construction and action it shows enormous advance beyond Donatello or any of his contemporaries, and compares favorably even with the superb antique steeds of San Marco, from which he drew his inspiration."

And again, referring to the figure of the general himself, she says: "Noble and powerful, by its superior concentration of energy it focuses the attention, which might otherwise be centered on the horse. Upright in the saddle—almost standing in the stirrups—with a superb gesture it dominates and inspires the movement of the animal. The unity between horse and rider is complete. The menacing eye, the formidable gesture, the tense muscles, the swing of the body in the saddle, give an impression of indomitable strength unequaled in art."

## 'PUTTO WITH DOLPHIN'

## PLATE VI

VASARI states that Verrocchio "executed for Lorenzo de' Medici, for the fountain of the Villa at Careggi, a putto of bronze throttling a fish; . . . which putto is certainly marvelous." His original design, according to the inventory of his brother Tommaso, included four lions' heads and three heads of bronze (probably human masks); but the latter have disappeared. The present porphyry basin and steps of the fountain, as it stands in the courtyard of the Palazzo Vecchio, are by Francesco Tadda.

This little figure is of equal beauty from whatever point it is viewed, being designed for the center of an open space. A boy holds a struggling dolphin under his arm, and the pressure seems to produce the fall of water from the fish's nostrils. "Nothing," says Rumohr, truly in his happiest vein of description, "can be gayer or more lively than the expression and action of this infant, and no modern bronze can be named that combines such beautiful treatment with such perfect style. It is a picture of a half-flying, half-running motion, whose varied action is still true to the center of gravity. With a happy feeling, the artist has given to the child a pleasing fullness of rounding, and to the wings a certain angular sharpness." He adds, and the remark is still true: "This model piece was lately deprived by cleaners of its beautiful 'patina,' the effect of time, and the result has been the creation of hardness which the spectator must not attribute to the artist, but to the barbarism of our day."

"In this putto," says Miss Cruttwell, "we have our first introduction to the realistic type of child, which replaced that of the Donatellesques, and became so popular in Florentine art."

## 'CHRIST AND ST. THOMAS'

## PLATE VII

THE order for this group of two bronze figures was given Verrocchio in 1463, but the work was not completed until 1483. It occupies a tabernacle, one of fourteen of similar size and shape, built in the pilasters of the exterior walls of the Church of Or San Michele in Florence. When in 1355 the open loggia which had been the corn-market was enclosed and developed into the present elaborately decorated church, each of the most important guilds of Florentine craftsmen was called upon to assist in its decoration and was assigned a niche or tabernacle in which was to be erected a statue of its patron saint. The niche now occupied by the 'Christ and St. Thomas' was first given to the Parte Guelfa, which, however, became so unpopular that in 1459 its statue of St. Louis was ordered removed and the place given to the Gild of the Merchants, which was the commercial tribunal (not strictly speaking a guild) which presided over all the guilds. The gild commissioned Verrocchio to execute a statue of its patron saint, Thomas. It must not only represent the saint, but also, for symbolic purposes, the act of his incredulity. Verrocchio therefore was given a space designed for a single figure, in which he must place two figures in action. In 1483 the group was cast and set in place. It at once received general popular approval. Landucci, in his diary, recording the event, says of the group, it "is the most beautiful

thing that can be found, and the most beautiful head of the Saviour that has yet been made." And Vasari, in the next generation, voicing the popularity which still survived, says, "Wherefore this work well merited to be placed in a tabernacle made by Donato, and to have been held ever in the highest esteem."

The freedom of composition and action of the group shows a remarkable departure from the severely mathematical traditions of Quattrocento sculpture, and its influence upon contemporary art was immediate and decisive. It can scarcely be doubted that the daring innovation and originality in the composition of Verrocchio gave the impulse for the license and extravagance of the Baroque school. The composition was repeatedly copied in whole and in part. The features of the Christ, the arrangement of hair, the figure of the youthful saint, the beautiful hands and feet, the representation of drapery, were all immediately seized upon by the foremost sculptors and painters of the day and perpetuated as popular types.

'BUST OF A LADY'

PLATE VIII

UNTIL recently this bust has been accepted without question as the work of Verrocchio. Its resemblance to the painted portrait of a lady in the Liechtenstein Gallery, Vienna, has led Mackowsky to attribute both to Leonardo. In describing it Miss Cruttwell says: "The face is marvelously alive and sensitive, with the suggestion of an evanescent emotion, half of surprise, difficult to analyze in words. It is a face typically Florentine in its squareness of cheek and jaw and the accentuation of bone, and it is interesting to compare it in profile with that of the central figure in the 'Dance of the Hours' in the 'Primavera' of Botticelli. The features are identical, and there can be no doubt but that bust and painting represent the same lady, evidently a personage of importance, since in the allegorical picture it is at her that the Love directs his flame-tipped arrow."

The bust, which is of marble, and is now in the National Museum, Florence, was part of the Medici Collection, and from this it is fair to assume that the lady, if not a member of the family, was at least connected with it. Dr. Bode has, however, traced a resemblance to the portrait of Giovanna degli Abizzi, wife of Lorenzo Tornabuoni, and supposes the bust to be a portrait of her.

'MADONNA AND CHILD'

PLATE IX

THERE are many Madonnas, in sculpture and in painting, attributed to Verrocchio; but one only, the terra-cotta relief formerly in the Gallery of Santa Maria Nuova, and now in the National Museum in Florence, can be considered authentic. The treatment of this subject is, like the other important works of the master, a distinct innovation, and its influence upon Florentine art, judging by contemporary imitations, must have been important and far-reaching. The Virgin, with her elaborate head-dress, contemporary clothes, and cheerful smile, is modern and secular, represented in her human rather than her divine aspect. It is neither historical nor symbolical. The

charming child, with his gay and careless face, is equally lacking in the traditional characteristics of ecclesiastical art. There is no halo or suggestion of Christian emblem, and even the conventional blessing gesture seems half-hearted and perfunctory. The dove above the head of the Virgin is a modern addition in stucco.

It is worthy of remark that at a time when the painters and sculptors of Florence looked to the Church for a considerable part of their patronage, Verrocchio was so seldom employed upon ecclesiastical work. Only six or seven, at most, of his known commissions came from ecclesiastics. Nevertheless, the few religious subjects upon which he was employed exerted a strong and lasting influence upon Florentine art. It is especially notable that the conception and interpretation of the Madonna introduced by Verrocchio immediately superseded those previously in vogue. As Miss Cruttwell has pointed out, this furnishes the most convincing proof of his immense influence and the popularity of his work.

The date of this relief is uncertain, but the treatment of the elaborate drapery is in Verrocchio's later manner. The modeling of the Virgin's hand, like that of the marble bust in the National Museum (Plate VIII), shows a degree of refinement and expression unmatched in contemporary art. Verrocchio is *par excellence* the sculptor of beautiful hands. He is said by Vasari to have given much attention to the making of casts in plaster of different parts of the body, of arms, hands, feet, knees, etc., and this record is borne out by the exquisite modeling of the hands and feet in all his work, remarkable, even among the Florentines, who bestowed on them so much attention. The type of hand selected by Verrocchio, and invariable in all his authentic work, is large and strong, but sensitive and exceedingly delicate in shape, with broad palm and long fingers, muscular and flexible, a hand capable of expressive gesture as well as of strenuous grip. Luca della Robbia is the only one of all the Florentines who has equaled it in beauty.

'BUST OF GIULIANO DE' MEDICI'

PLATE X

THIS bust of terra-cotta, now in the collection of M. Gustave Dreyfus of Paris, is one of Verrocchio's finest and most characteristic works. The face is splendidly modeled, with the sculptor's usual emphasis of anatomical structure.

If the armor is copied from that actually worn by Giuliano, as seems probable, it must have been wrought by Verrocchio himself, for the decorations are in the highest degree characteristic of his style. Despite the fact that Verrocchio derived all the motives for his ornament from familiar sources, yet his manner of treatment is so personal, accentuating their fierce and trenchant qualities, that he has made them completely his own, and they seem almost as a sign-manual of his work and that of his school. His fierce griffin has nothing in common with the mild beast of Desiderio, nor his terrible gorgon mask with those on the Roman breastplates. His acanthus leaf seems to bristle

like the spines of some formidable animal, and compared with the serpent-tailed dragon of his decorations, the original in Donatello's work seems almost tame.

A LIST OF THE PRINCIPAL WORKS OF VERROCCHIO  
WITH THEIR PRESENT LOCATIONS

IT cannot be claimed that all of the works included in the following list are proved beyond question to be by Verrocchio, but in case of doubt attribution is based upon recent and authoritative criticism.

SCULPTURE

ENGLAND. LONDON, VICTORIA AND ALBERT MUSEUM: The Genius of Discord, *stucco relief*—FRANCE. PARIS, DREYFUS COLLECTION: Bust of Medea Colleoni, *marble*; Bust of Giuliano de' Medici, *terra-cotta* (Plate x); Putto on Globe, *terra-cotta*; Judgment of Paris, *bronze plaque*—PARIS, FOULC COLLECTION: Bust of a Lady, *terra-cotta*—PARIS, LOUVRE: Two Angels, *terra-cotta*—GERMANY. BERLIN, ROYAL MUSEUM: Sleeping Youth, *terra-cotta*; Entombment, *terra-cotta relief*—ITALY. CAREGGI, VILLA MEDICI: Resurrection, *terra-cotta relief, painted*—FLORENCE, MUSEUM OF THE CATHEDRAL: Decollation of Baptist, *silver relief on the silver altar*—FLORENCE, NATIONAL MUSEUM: David, *bronze* (Plate III); Bust of a Lady, *marble* (Plate VIII); Madonna and Child, *terra-cotta relief* (Plate IX); [SALA D'ARMI] Helmet with Crest of Dragon, *wrought iron*—FLORENCE, CHURCH OF OR SAN MICHELE: Christ and St. Thomas, *bronze* (Plate VII)—FLORENCE, CHURCH OF SAN LORENZO: Slab Tomb of Cosimo de' Medici (il Vecchio), *marble and brass inlay*; [SACRISTY] Tomb of Piero and Giovanni de' Medici, *bronze and porphyry*; [CHAPEL OF THE MADONNA] Shield with stemma of the Medici; [INNER SACRISTY] Lavabo, *marble*—FLORENCE, PALAZZO VECCHIO [COURT] Putto with Dolphin, *bronze* (Plate VI); Three Lions' Heads, *marble*; [LANDING OUTSIDE SALA DEL GIGLIO] Pedestal, *marble* (Executed for the Statue of David)—NAPLES, MUSEUM: Head of Horse, *bronze*—PISTOJA, CATHEDRAL: Forteguerri Tomb (Only part of design by Verrocchio)—VENICE, PIAZZA OF SAN GIOVANNI E PAOLO: Equestrian Statue of Bartolommeo Colleoni, *bronze* (Finished in clay by Verrocchio, and cast by Leopardi) (Plates IV and V).

PAINTINGS

AUSTRIA. VIENNA, LIECHTENSTEIN GALLERY: Portrait of a Lady<sup>1</sup>—ITALY. FLORENCE, ACADEMY: The Baptism (Plate I)—FLORENCE, UFFIZI GALLERY: The Annunciation (Plate II).

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<sup>1</sup>This picture is ascribed by many critics to Leonardo da Vinci (see MASTERS IN ART, Part 14, Vol. 2).

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SEPTEMBER, 1900

GIOVANNI BELLINI

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# Masters in Art

## A Series of Illustrated Monographs

Issued Monthly



Bates and Guild Company  
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# MASTERS IN ART

A SERIES OF ILLUSTRATED  
MONOGRAPHS: ISSUED MONTHLY

PART 9

SEPTEMBER, 1900

VOLUME I

## Giovanni Bellini

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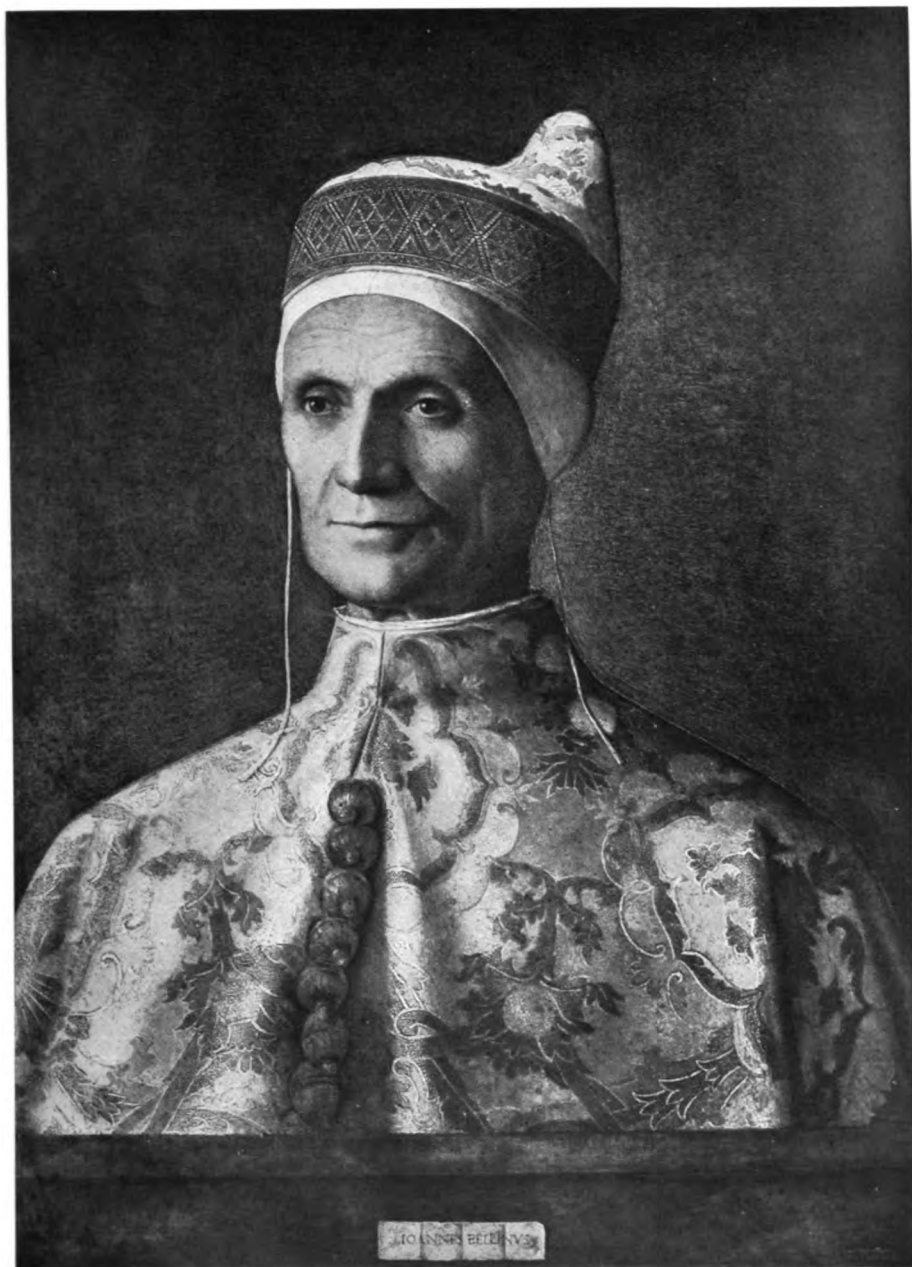
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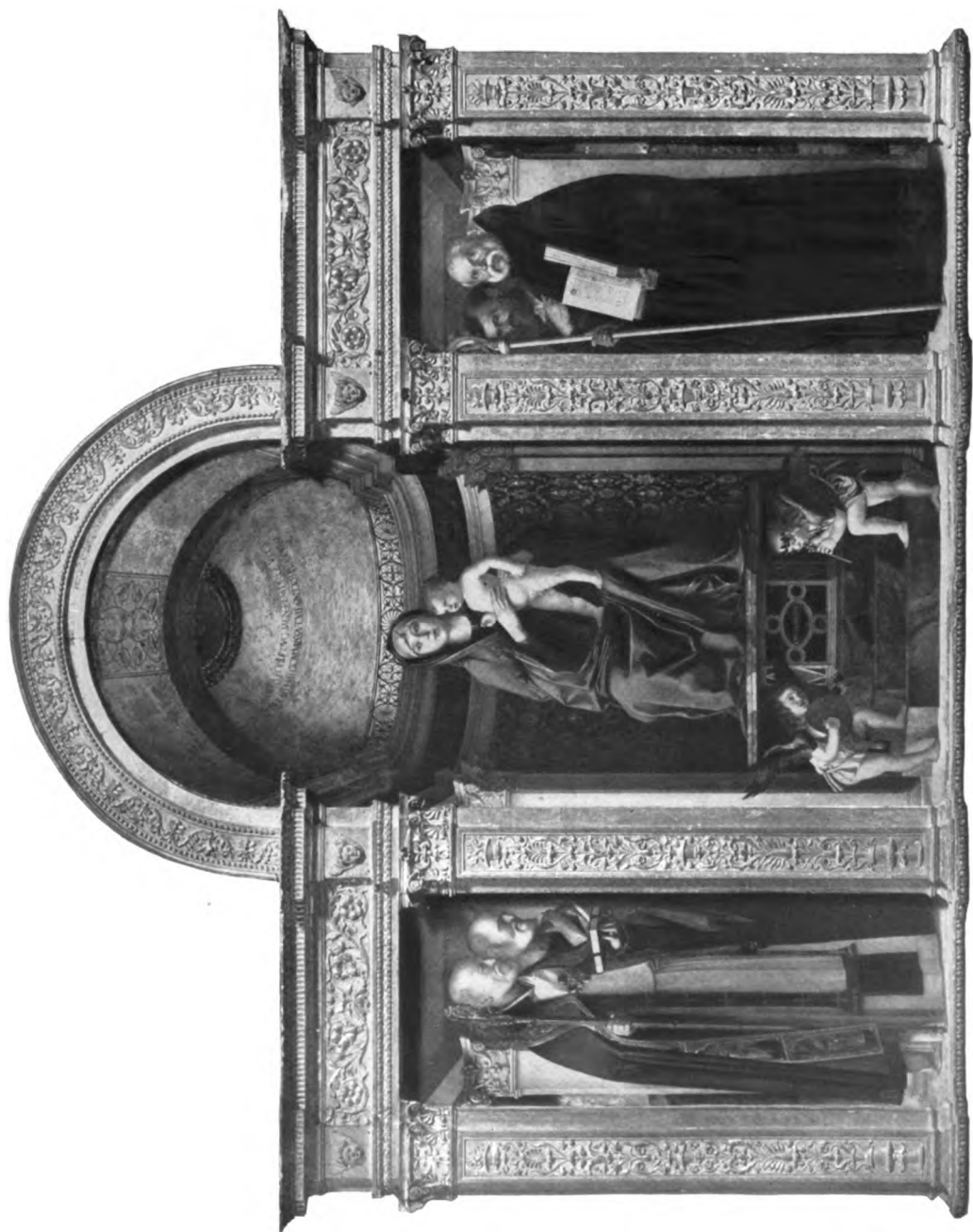
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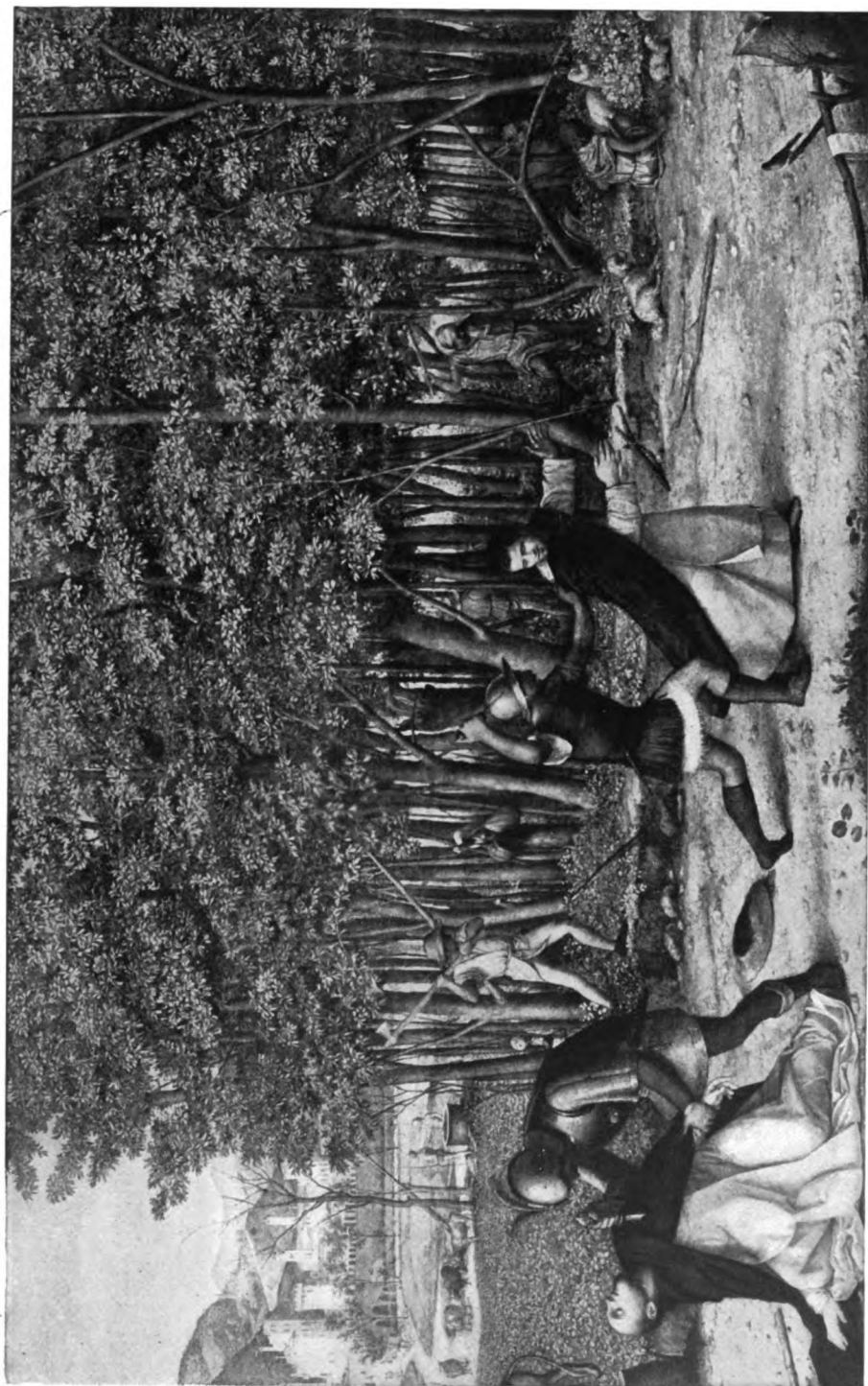




GIOVANNI BELLINI  
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MASTERS IN ART. PLATE II.  
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GIOVANNI BELLINI  
DEATH OF ST. PETER MARTYR  
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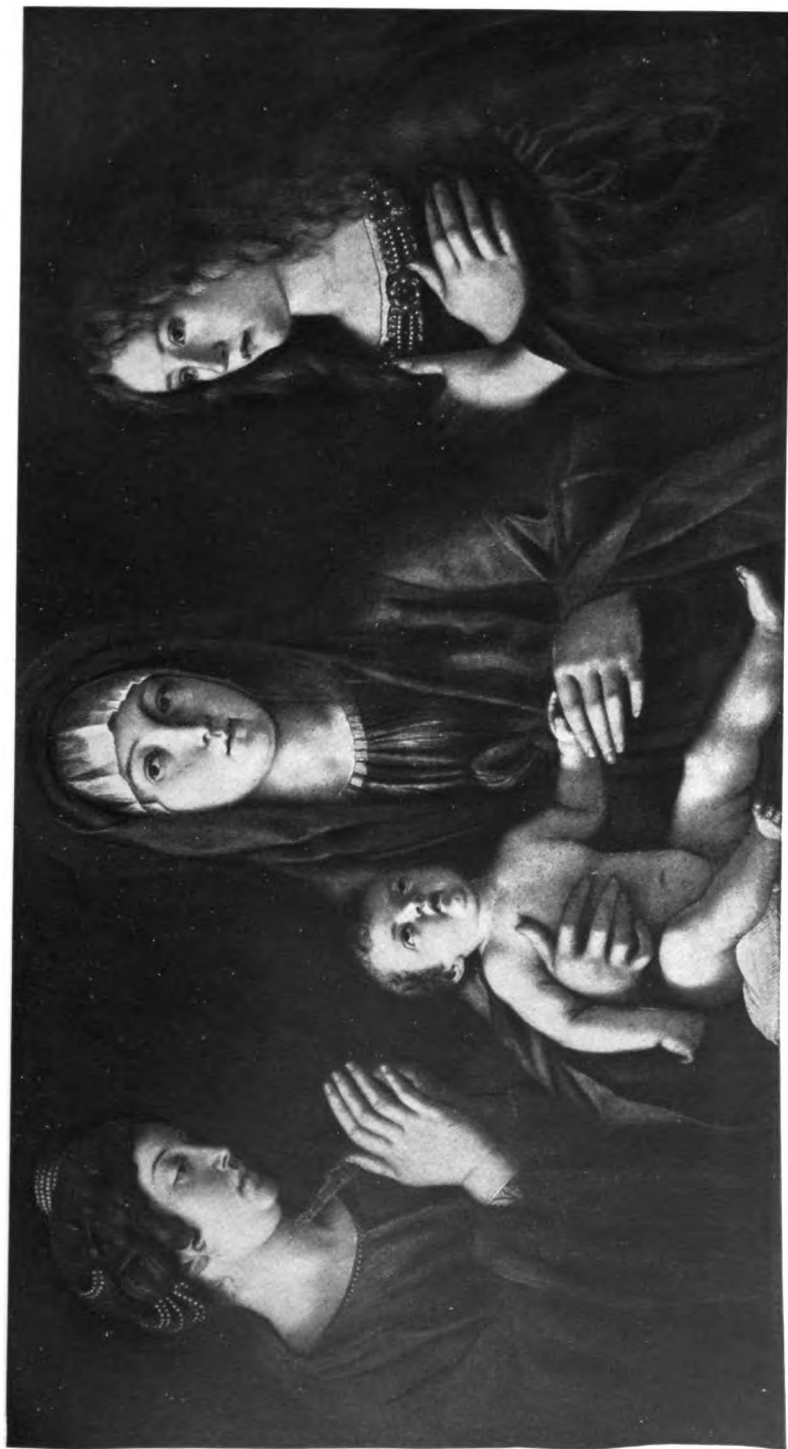






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GIOVANNI BELLINI  
THE MADONNA WITH ST. CATHERINE AND THE MAGDALEN  
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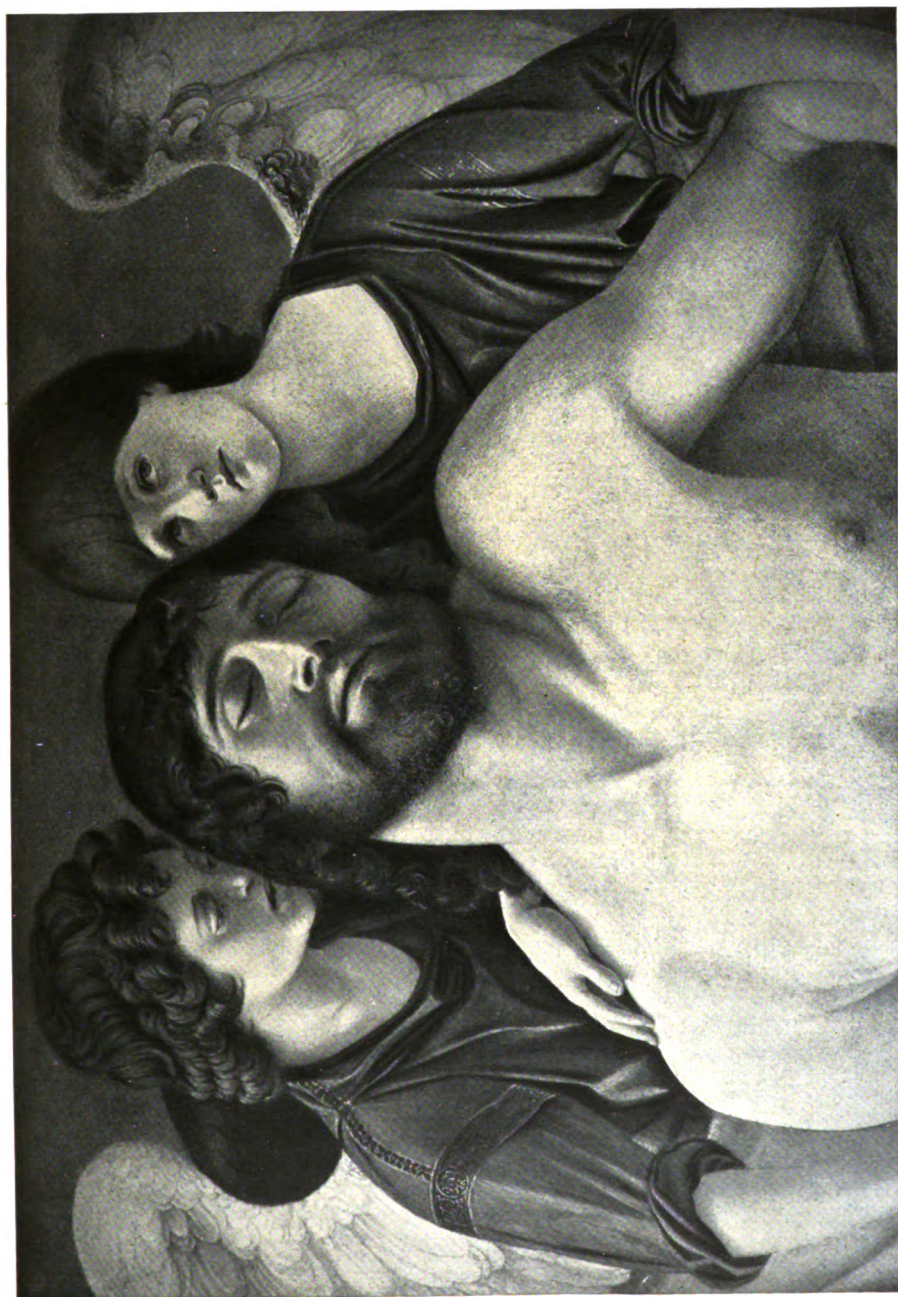
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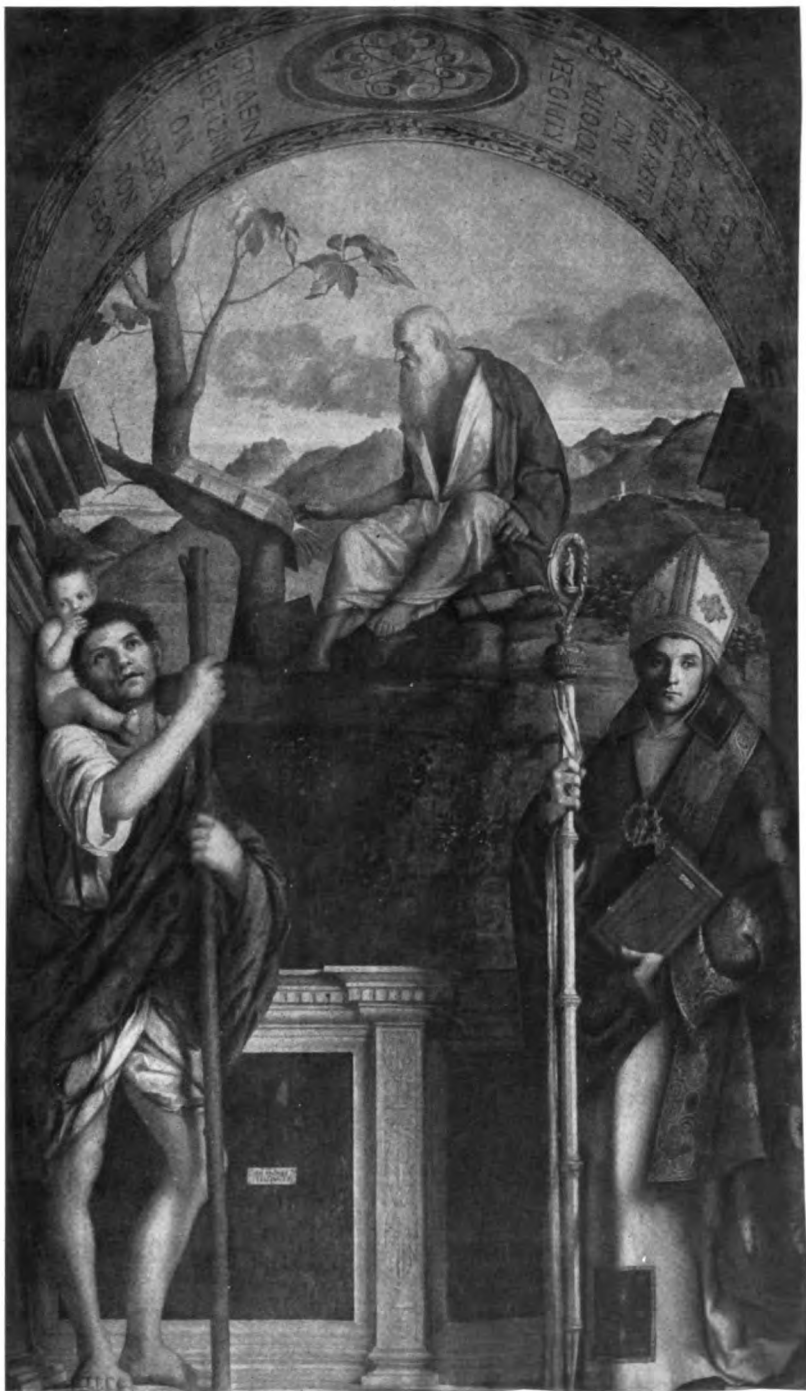


GIOVANNI BELLINI  
PIETÀ [DETAIL]  
BERLIN GALLERY











#### GIOVANNI BELLINI MEDAL

G. DREYFUS COLLECTION, PARIS

Probably no portrait of Giovanni Bellini by himself exists. The authenticity of the supposed likenesses in the Uffizi at Florence, the Capitol at Rome, and the Duc d'Aumale's collection is doubtful. The only certain portrait of him (with the possible exception of that in "The Preaching of St. Mark" at the Brera, Milan, wherein his brother painted him as one of the subordinate figures) is that shown on the rare medal here reproduced. The medal is undated. On its face it bears the inscription, "IOANNES · BELLINVS · VENETVS · PICTOR · OP (timus)." On the reverse is an owl, and the inscription, "VIRTVTIS · ET · INGENII," with the signature of the engraver, "VICTOR · CAMELIVS,"—a celebrated Venetian medallist, who was a contemporary of the brothers Bellini.

# Giovanni Bellini

BORN 1428?: DIED 1516  
VENETIAN SCHOOL

GIORGIO VASARI

"LIVES OF THE PAINTERS"<sup>1</sup>

**W**HEN zealous efforts are supported by talent and rectitude, though the beginning may appear lowly and poor, yet do they proceed constantly upward by gradual steps, never ceasing nor taking rest until they have finally attained the summit of distinction, as may be clearly seen in the poor and humble commencement of the Bellini family, and in the elevation to which it attained by the devotion of its founders to the art of painting.

The Venetian artist Jacop Bellini was a disciple of Gentile da Fabriano, and a rival of that Domenico who taught the method of painting in oil to Andrea del Castagno; but although he labored very zealously to attain eminence in his art, yet he never acquired any great reputation in the same until after the departure of the above-named Domenico from Venice. But from that time forward, finding himself alone and without a competitor who could equal him in that city, his fame and credit constantly increased, and he attained to such eminence as to be reputed the first in his profession; and the renown thus acquired was not only maintained in his house, but was much enhanced by the circumstance that he had two sons, both decidedly inclined to the art, and each possessed of good ability and fine genius. One of these was called Giovanni, the other Gentile, a name which Jacopo gave him in memory of the tender affection borne to himself by Gentile da Fabriano, his master, who had been as a kind father to his youth. When these two sons, therefore, had attained the proper age, Jacopo himself instructed them carefully in the principles of design; but no long time elapsed before both greatly surpassed their father, who, rejoicing much thereat, encouraged them constantly, telling them that he desired to see them do as did the Tuscans, who were perpetually striving among themselves to carry off the palm of distinction by outstripping each other. . . .

In the course of time Jacopo withdrew himself entirely from his previous association with his children, and gave his attention, as did his two sons on their part, each separately to his own works. Of Jacopo I will make no further mention, because his paintings, when compared with those of his sons, were not extraordinary, and no long time after he had withdrawn himself from his sons he died; but I will not omit to say that, although the brothers separated and each lived alone, yet they had so much affection for each other, and both held their father in so much reverence, that each, constantly extolling the other, attributed inferior merit only to himself, and thus modestly sought to emulate each other no less in gentleness and courtesy than in the excellences of art.

<sup>1</sup> The text of Vasari used in this extract is from the translation by Mrs. Foster, as edited by Messrs. E. H. and E. W. Blashfield and A. A. Hopkins (New York, 1897).

The first works of Giovanni Bellini were certain portraits from the life, which gave great satisfaction. At a later period Giovanni Bellini painted a picture for the altar of Santa Caterina of Siena, in the church of San Giovanni [destroyed by fire in 1867]; and in the church of San Giobbe he painted a picture for the altar of that saint, of which the drawing is very good and the coloring beautiful. . . .

Moved by these most praiseworthy performances, certain gentlemen began to reason among themselves, and to declare that it would be well to profit by the presence of such excellent masters, using the occasion to decorate the Hall of the Grand Council with historical paintings, wherein should be depicted the glories and magnificence of their most admirable city, her greatness, her deeds in war, her most important undertakings, and other similar things worthy to be represented in picture and to be had in remembrance by those who should come after, in order that to the pleasure and advantage derived from the reading of history might be added the gratification of the eyes, and equally of the intellect, from seeing delineated the images of so many illustrious nobles with the admirable works of so many great men, all most worthy of eternal renown and remembrance. It was therefore commanded by those who then governed that the commission for this work should be accorded to Giovanni and Gentile, whose fame increased from day to day, and it was further ordered that the undertaking should be entered on as soon as possible. Those parts of the Hall which were not adjudged to Gentile were given partly to Giovanni and partly to Antonio Vivarini [one of the family of painters from Murano, famous during the fifteenth century], to the end that all might be excited, by mutual emulation, to more zealous efforts. Vivarini would have completed his portion greatly to his own credit, but being of a weakly constitution, and exhausted by his labors, it pleased God that he should die early, and he could proceed no further; nay, he could not entirely finish even what he had commenced, and it became necessary that Giovanni Bellini should retouch the work in certain parts.

Giovanni had himself meanwhile begun four stories. In the first he depicted the Pope [Alexander VI.] in the church of San Marco, which he also delineated exactly as it stood. The pontiff presents his foot to Frederigo Barbarossa to kiss; but this first picture of Giovanni, whatever may have been the cause, was rendered much more animated, and beyond comparison better in every way, by the most excellent Titian. In the next Giovanni portrayed the Pope saying mass in San Marco, and afterwards, in the presence of the Emperor and the Doge, granting plenary and perpetual indulgence to all who at certain periods, the Ascension of our Lord being particularly specified, shall visit the church of San Marco. The master here depicted the interior of the church, with the Pope in his pontifical habit on the steps descending from the choir, surrounded by numerous cardinals and nobles, the concourse of these persons rendering this a rich and beautiful picture. In the compartment beneath that above described, the Pope is seen in his rochet presenting an umbrella or canopy to the Doge, after having given one to the Emperor and retained two for himself. In the last picture painted by Giovanni, Pope Alexander, the Emperor, and the Doge are seen to arrive in Rome, outside the gate of which city the pontiff is presented by the clergy and people of Rome with eight standards of various colors, and eight silver trumpets, which he gives to the Doge, that he and his successors may bear them as their standard, or ensign of war. Giovanni here depicted the city of Rome in somewhat distant perspective, with a large number of horses and a vast body of soldiers; there are, besides, innumerable banners, standards, and other tokens of rejoicing on the Castle St. Angelo and elsewhere. These works, which are really beautiful, gave so much satisfaction that Giovanni had just received the commission to paint all the remaining portion of that Hall when he died, having already attained to a good old age. [These works perished in the fires of 1574 and 1577.]



We have hitherto spoken of the works executed in the Hall of the Council only, that we may not interrupt the description of the stories depicted there, but we will now turn back a little to relate that many other paintings were executed by the same masters. Among these is a picture which is now on the high altar of the church of San Domenico in Pesaro;<sup>1</sup> and in the church of San Zaccaria in Venice, in the chapel of San Girolamo, namely, is a picture of the Virgin, with numerous saints, painted with great care; and in the same city, in the sacristy of the Frati Minori, called the "Ca Grande," there is another by the same master, very well drawn and in a very good manner; a similar work is to be seen in San Michele di Murano, a monastery of Camaldoline monks [in the church of SS. Pietro e Paolo, at Murano]. And in San Francesco della Vigna, which belongs to the Barefooted Friars, there was a picture of the dead Christ in the old church which was so beautiful that having been highly extolled before Louis XI., King of France, he requested the gift of it with so much earnestness that those monks were compelled to gratify him therewith, however reluctant they were to do so.

No long time after, several portraits by this master were taken into Turkey by an ambassador, and presented to the Grand Turk. These works awakened so much astonishment and admiration in that monarch, that, although among this people pictures are prohibited by the Mahometan law, the Emperor accepted them with great good will, extolling beyond measure the art and the artist; and, what is more, requiring that the master of the work should be sent to him.

The Senate thereupon, considering that Giovanni had reached an age when he could but ill support fatigue,<sup>2</sup> and not desiring to deprive their city of such a man, he having his hands then fully occupied, moreover, with the Hall of the Grand Council, resolved to send thither his brother Gentile in his stead, believing that he would do as well for the Turk as Giovanni. Gentile was received by the Grand Turk very willingly, and, being something new, was much caressed, more especially when he had presented Sultan Mahomet with a most charming picture, which that monarch admired exceedingly, scarcely finding it possible to conceive that a mere mortal should have in himself so much of the divinity as to be capable of reproducing natural objects so faithfully. . . .

After his return from Constantinople, Gentile performed but few works<sup>3</sup> and at length, having attained to the age of eighty, he passed to another life; and from his brother Giovanni he received honorable interment in the church of San Giovanni e Paolo.

Thus deprived of his brother Gentile, whom he had most tenderly loved, Giovanni, although very old, still continued to work a little, the better to pass his time; and having taken to execute portraits from the life, he introduced the custom into Venice that whoever had attained to a certain degree of eminence should cause his likeness to be portrayed either by himself or by some other master. Wherefore, in all Venetian houses, there are numerous portraits, and in many of those belonging to nobles may be seen the fathers and grandfathers of the possessors, up to the fourth generation; nay, in some of the most noble houses they go still further back, a custom which is certainly most praiseworthy, and was in use even among the ancients. Giovanni Bellini had many disciples, seeing that he instructed them all with great kindness.

Giovanni Bellini died of old age when he had completed his ninetieth year,<sup>4</sup> leaving an undying memorial of his name in the works which he had executed in Venice and other parts. He was honorably buried in the same church and in the same tomb wherein he had deposited his brother Gentile; nor were there wanting in Venice those who, by sonnets and epigrams, sought to do him honor after his death, as he had done honor to himself and his country during his life.

<sup>1</sup> In San Francesco, not San Domenico. <sup>2</sup> Giovanni was in reality the younger brother, and in 1479, when Gentile went to Venice, was not much over fifty. <sup>3</sup> This is a mis-statement. Gentile painted most of his existing pictures after his return. <sup>4</sup> Probably his eighty-eighth year, in 1516.

## The Art of Giovanni Bellini

JOHN RUSKIN

"STONES OF VENICE"

**G**IOVANNI BELLINI is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of coloring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do it, instinctively and unaffectedly, what the Caracci only pretended to do. Titian colors better, but has not his piety. Leonardo draws better, but has not his color. Angelico is more heavenly, but has not his manliness, far less his powers of art.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS "VASARI'S LIVES"

**G**IOVANNI BELLINI means, to the visitor to Italy, the painter of solemn enthroned Madonnas or of half-length Virgins between guardian saints, enveloped in an atmosphere of strong but golden color. He developed so slowly that his masterpieces were the work of his latest years, and his altar-pieces of San Zaccaria and of the Frari were painted when he was already an old man. M. Müntz lays special emphasis on the patience and laboriousness of Giovanni, saying that he began with an incompleteness of vision which amounted to obtuseness, and by force of perseverance attained an ideal which his pupils, with Titian among them, were unable to equal. It is difficult to wholly subscribe to this: the sense of beauty in Giovanni may have been clouded, but it existed from the beginning of his career; something there was in him which he did not create, nor even develop wholly by perseverance. He was not naturally a draughtsman, and his modelling has sometimes a flat, uncertain, and papery quality about it that gives a boneless look to his figures; but this modelling was intended for the half-light of churches, where its feebleness was largely counteracted.

Like every Venetian painter he had "the golden touch," but no one else had it quite so fully as he. Giorgione's coloring may be more thrilling, Titian's deeper chorded and more sonorous, if one may carry out the musical comparison; but no painter's figures, not even the people of Carpaccio or of Cima, swim in such an atmosphere of pure gold as surrounds the Madonnas of San Zaccaria and the Frari. Dignity Giovanni's Madonnas have always, a dignity which becomes majesty with these two glorious enthroned Virgins; but his divine mothers are proud rather than tender; true to the Byzantine tradition, they hold up the infant Christ to the people instead of clasping him to themselves; they are Christophers, Christ-bearers, as has been well said, as they sit with their calm faces and their hooded mantles against the background of liquid gold.

Bellini brought the science of the fifteenth century to the old Greek painters' ideal, and these Virgins are the descendants of the stately and imperious Madonnas of the Byzantine mosaics, as well as of the sad and mysterious Madonnas of Cimabue. They are so calm as to be often impassive, their features are sometimes pinched and mean, and much that has been written of their tenderness and beauty is exaggerated and uncritical. Two or three of them are lovely, but generally it is not their facial beauty that charms, but their ensemble, their grave and simple dignity, their quiet, golden breadth of treatment, the absence of all straining either for expression or technical handling. It is, above all, in this last quality of achievement without visible effort, this unruffled, quiet perfection, that Giovanni Bellini is a master of masters. He is essentially contemplative, loving best to paint the enthroned Madonna, and yet he becomes intensely pathetic, and even dramatic, in his Pietàs, which are among the greatest that the Renaissance has left us. He was strongly affected by the art of Mantegna, upon which he

himself reacted in turn, until these two painters filled the whole north of Italy with their names and influences, and prepared the way for Giorgione and Titian and Correggio.

GIOVANNI MORELLI

"ITALIAN PAINTERS"

**T**AKING him all in all, I consider that Giovanni Bellini was the greatest painter in North Italy in the fifteenth century, though undoubtedly Vittore Pisano was in his day, that is, the first half of the century, as great a pioneer in art, in a certain sense, as was Bellini in the latter half. Andrea Mantegna is certainly more impressive, powerful, and learned than Bellini, and depicts the moment of action with greater force and a more truthful realism. Yet there is a certain monotony in the conception and mode of representation of both Mantegna and Pisano, whereas Bellini as an artist is versatile in the highest degree. From his twentieth year upwards, that is, from 1450 until his latest known works of 1513 and 1514 (the altar-piece in San Giovanni Crisostomo in Venice and "The Bacchanal" belonging to the Duke of Northumberland), he is in continual growth, in one unceasing evolution, so that Dürer was right when in 1506 he pronounced him the best artist in Venice. Bellini knew how to adapt himself to his subject; as occasion required, grand and serious, graceful and attractive, naive and simple. His women and children, his old men and boys, never resemble each other, and the same type and expression seldom occur. Bellini was, after Mantegna, the greatest delineator of character in North Italy in an age when the portrayal of character was the principal aim of art. Later, when art sought to give expression to the affections and emotions of human nature, he shows himself second to none in depicting religious feeling, maternal love, and artless and childlike joy, as well as pious awe and devout humility in his male and female saints. Bellini is never dramatic, but he always gives to his figures life, dignity, and power. — FROM THE GERMAN BY C. J. FFOULKES.

F. T. KUGLER

"HANDBOOK OF PAINTING"

**T**HE proper head of the Venetian school — and considering his varied powers, perhaps the greatest painter that Italy produced during the fifteenth century — was Giovanni Bellini. By a union of large gifts and length of years he appropriated and combined the best qualities of contemporary painters and schools, and developed those excellences, especially that of color, which constitute the transition from the fifteenth to the sixteenth century. Unlike even the greatest masters of his time, who evince a certain monotony of conception and representation, or mannerism, he displayed the greatest variety. From his earliest to his latest known works, executed when he was approaching his ninetieth year, he shows continual development, and increasing knowledge and power. Although many and probably the most important of his works have perished, and many have been irretrievably injured, sufficient fruits of the industry of his pencil remain to revive a reputation which in his own time stood deservedly supreme.

Giovanni Bellini did not veer between the common and the ideal, like Signorelli; or between the quaintly realistic and solemnly sublime, like Mantegna; but he was endowed with profound and grandly balanced feeling, the expression of which appeals to large and noble sympathies. That he was endowed with a highly poetical imagination, some of his works unquestionably prove. Tempering the austerity of the Paduan school with a dignity and serenity peculiarly his own, he endowed his art with a character of moral beauty, which, without actually spiritualizing the things of this world, displayed their noblest and most edifying side. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the mean and accidental. He represents a race of men of easy and courtly dignity — a race not yet extinct in Venice. His Madonnas are pure and gentle beings imbued with a lofty grace and with the tenderest

feelings. His saints are grand and noble forms; his angels, happy and cheerful boys in the full bloom of youth. In his representation of the Saviour he displays a moral power and grandeur seldom equalled in the history of art. In the expression of feeling,—whether of grief or pain or joy,—he is never grotesque or exaggerated, even when fresh from the school of Squarcione. In his works Venetian coloring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Of his powers as a draughtsman and in composition, we should have had still better evidence if the great historical series of pictures in the Ducal Palace, on which he and his brother Gentile were engaged, had been preserved to us. He possessed exquisite poetic feeling in the use of landscape, and, with obvious love, introduced the face of Italian nature in his backgrounds wherever there was place for it; dwelling equally on the near minutiae of weeds and stones and on the forms of hill and valley, and on the distant sky and landscape which embody “the grace of a day that is dead.” And to his latter years, as if then more free to indulge what particularly delighted his eye, belong two works in which landscape plays the principal part, one of them “The Death of St. Peter Martyr” in the National Gallery, London, and the other “The Bacchanal” at Alnwick Castle.

A. F. RIO

“THE POETRY OF CHRISTIAN ART”

**P**ERHAPS no artist ever made such surprising and continual progress, from the commencement to the close of his career, as Giovanni Bellini; and when we compare his first works with those which he executed at the age of seventy or even eighty, the contrast is so great that we should imagine them to belong to different centuries, and that an interval of several generations must have elapsed between them. The pictures in his first manner, those which were produced in the effervescence of youth and in the more unremitting activity of his riper years, are much more numerous than the others, and are consequently to be found in all important galleries. Those executed in the first twenty years closely resemble each other in their mechanical execution. But in his later pictures we find him endeavoring to darken and strengthen the tone of his colors, even before he had learned the secret of oil-painting. As to his fundamental types of Christ, the Virgin, and the Apostles, they were irrevocably fixed in his imagination, their distinguishing character being a melancholy gravity. His pencil was also never employed upon scenes which, however graceful in themselves, might have a tendency to degrade the subject; no effusions of maternal tenderness, no exchange of infantine caresses between the little St. John and the infant Christ, are to be found in his pictures. The latter is generally represented by him with the hand raised to give his benediction, and the expression of the face is in harmony with the attitude. As for the Virgin, we see that she is entirely absorbed with the presentiment of her sufferings, and is already the Mother of the Seven Sorrows. The type has not the same beauty as that of the Umbrian school, but it is more prophetic; and if we examine the series of Bellini's productions, we shall find this type constantly adhered to by the artist, and that, although he may sometimes have changed the color of the drapery, there is little variation in the general treatment of the subject.—FROM THE FRENCH.

J. BURCKHARDT

“THE CICERONE”

**I**T was in the school of the second generation of Venetian painters, headed by Gentile and Giovanni Bellini, that the Venetian coloring was first formed. Possibly something was due to Antonello da Messina, a pupil of Van Eyck, who lived long in Venice; and the painters of Murano had already laid the foundation. Without anywhere losing themselves in refinement of detail, the school now discovered the secrets of harmony and of transitions, as well as the mode of employing single colors with the greatest effect of beauty. It did not aim at producing illusion by the representation of

materials; in the drapery it gives a luminous transparency; but in the nude it achieves that indescribably soft and nobly lifelike substance which is produced by the finest modelling, working not in dark shadows but only in tones of color, partly by secrets of glazing, and indeed in a hundred different ways. By the side of these productions everything Paduan seems left very far behind. The greatest of this school, Giovanni Bellini, is greatest likewise in coloring and in rendering; others retain certain hardnesses, as Carpaccio or even Cima, or incline towards a weak scumbling.

Giovanni Bellini, though occasionally equalled by others, in their best moments, even in the characters, always remains far the greatest of all. Probably to him is owing, in Venice, the new arrangement of the altar-pieces. Instead of divisions into panels, the single saints are collected in a group round the enthroned Madonna in a 'santa conversazione,' which is beautifully framed architecturally by a porch, either open, or closed by a mosaic niche. He constructs this group almost with the same severe, beautifully formed symmetry as Fra Bartolommeo. The mere juxtaposition of the saintly figures without definite emotion, or even distinct devotion, gives an effect of something supersensual by the harmonious union of so many free and beautiful characters in a blessed state of existence. The wonderful angels on the steps of the throne, with their singing, their lutes and violins, are but the outward symbols of this truly musical meaning. — FROM THE GERMAN BY MRS. A. H. CLOUGH.

WALTER ARMSTRONG

THE PORTFOLIO: 1884

**I**N Giovanni Bellini the intellectual faculties are far stronger than the æsthetic sympathies. In those undoubted works of his which have come down to us — and they are none too many considering that he lived but ten years short of a century — we are impressed by the depth and strength of the emotion of which they tell, rather than by the completeness of the telling. Bellini's composition is often little but accident; his draperies are often wanting in style; his moving figures do not always move. On the other hand, the gravity and dignity of his Madonnas and holy children, the fierce truth and vitality of his portraits, the straightforward insistence of his drama, excel on their own ground everything else the school of Venice has left us. They are the relics of a nature strong rather than facile, constant rather than adaptive, deep-rooted rather than wide in its sympathies.

W. J. STILLMAN

"OLD ITALIAN MASTERS"

**O**NE of the most interesting items of personal knowledge of Bellini's character we have is the letter which Albrecht Dürer wrote when in Venice, and which is fortunately preserved textually. Dürer writes to a friend: —

"I have many good friends among the Italians who tell me I should not eat and drink with Italian painters [pointing clearly to the danger of being poisoned through jealousy, a curious testimony to the moral character of the men who were, as we now imagine, so filled with the religious sentiment in their art, but who, as we see by other incidents, even in the life of Bellini, were full of professional envy and animosity]. Many are inimical to me, and also imitate my work when they see it in the churches; they also blame it because they say it is not in the old style, therefore not good; but Giovanni Bellini has praised me much, before many noble people. He would much like to have something of mine, and came himself to me and begged me to do something for him and he would pay me well. And every one says what an upright man he is. I am much attached to him. He is very old, but still the best in painting."

Dürer's testimony is important, for he was an artist of the intellectual type, and that which furnished the soundest criticism of the art of others. When, therefore, he, with the work of Titian — then in his prime — before him, says that Bellini is the best

painter of Venice, he pronounces a judgment which deserves the greatest consideration; for he knew his art theoretically and practically, and was at the same time so broad in his feeling that he was not, like a painter of more limited if more intense sympathy, likely to take a partial view of the art of another painter, and his words encourage me in my own judgment of Giovanni, that he held the position in the school of Venice that Phidias did in that of Greece; he was at that summit level of art at which all the best elements and all the classic dignity and severity were still preserved, and the sensuous element was kept in check by the intellectual and the feeling for the ideal in form. Later, Giorgione and Titian revel in a far more complete abandon to the fascinations of art and in the pursuit of "art for art's sake," just as in the Greek school Praxiteles and Scopas carried the triumphs of art, if not its refinements, to a stage beyond the Phidian. We give an intellectual adhesion to the pre-eminence of the Elgin marbles; but, in my opinion, every artist who is honest with himself says to himself that he enjoys the "Hermes" and the "Venus of Milo" more than the pediment of the Parthenon, just as he prefers the "Sacred and Profane Love" to a masterpiece of Giovanni Bellini. And we must remember that the great work of Bellini's life went in the conflagration of the Ducal Palace, and that what we have is mainly the things he did to live by, or to lay up money. Titian is sometimes reckless of his own reputation and is feebler than himself, but Bellini in the work of his eighty-sixth year is as firm in his touch and as severe in his purpose as in the earliest picture we have of his. Titian carries the power of color further and gives its orchestration a sweep which Bellini could not have approved, but Bellini's were the principles and the patterns which Titian only embroidered on — that poetry of color in which the truth of nature transcends her facts and sends her messages of beauty home to the heart in a passion which the severest prose version can never awaken. The Giottesques, even down to Gozzoli, had employed color as the means of brightening the church, and the Florentine Renaissance used it as the matter-of-fact language of nature, her prose; but Bellini, and the Venetians with him, sought it as music, and wrought out its contrasts and chords to heighten its brilliancy or intensify its tenderness, or subdued its crudity to the warmth and glow of flesh, or to the pathos of twilight on the landscape. . . .

The question of the introduction of oil-color has an enormous importance in the history of Venetian art. When oil is used as a transparent vehicle and the system of execution becomes more or less a process of glazing, the character of the work is transformed and the increase of power and brilliancy in the tints is enormous. And this it is which enabled Bellini to elaborate a system of color which would have been impossible to a painter in tempera or fresco.

But these are mechanical elements of art. All the scientific and all the theoretical knowledge, as well as all the power of drawing, of Michelangelo would have been in vain had not the Venetian temperament — the sentiment of and the delight in color, which no other school has ever developed — been implanted in Bellini. He found the music of color, but where we need not attempt to discover. Mystery of genius! Here we drop analysis; here the vivisection of the soul, were it possible, alone could help us.

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## The Venetian School of Painting

1350 TO 1800

THE three chief epochs of Venetian art have thus been defined by Ruskin: —

"The first we may call the Vivarini epoch — bright, innocent, more or less elementary, entirely religious art, reaching from 1400 to 1480; the second (which we

call the Carpaccian epoch), sometimes classic and mythic, as well as religious, 1480 to 1520; the third, supremely powerful art corrupted by taint of death, 1520 to 1600, which we will call the Tintoret epoch. Of course the lives of the painters run in and out across these limits; yet if you fasten these firmly in your mind — 80, 40, 80 — you will find that you have an immense advantage and easy grip of the whole history of Venetian art."

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IT is remarkable that the rise of the art of painting at Venice, about the middle of the fifteenth century, was not until more than a century and a half after its rise at Florence; and at the time when the painters of North Italy were making their earliest efforts to break through the mediæval trammels the Tuscans had advanced almost to their highest excellence. Fra Angelico, so much revered as the master of seraphic expression, and Masaccio, who, enlightened by the Florentine sculptors, at length introduced well-shaped, able-limbed humanity into pictures — a most tardy improvement — both died about the time when the painters of the lagune were only just beginning to infuse some life and bloom into the old traditionary Byzantine forms, with aid derived, not from the Florentines and Siennese, but first from the ruder and more homely early schools of Germany, and secondly from certain hard and crabbed notions of the antique which were beginning to be taught in the neighboring city of Padua. At an age when Giotto had long before adorned almost every quarter of Italy with his most vigorous and pathetic conceptions full of dramatic expression, and with allegories replete with beautiful serious wit and sapient fancy, and his successors had produced many a long poem of the pencil, deeply imbued with the favorite mystical theology of the age, or awful with Dantesque power, the Vivarini of Murano — as if Venice had meanwhile, in her island seclusion, been wholly ignorant of these grand and most intellectual works, or rather as if, with her characteristic jealousy, she had turned her back wilfully and resolvedly on the example and teaching of the Italian terra firma — commenced with monotonous single figures of saints, standing apart from each other in Gothic panels, such as are characteristic of the earliest period of art. And in their more ambitious efforts they contented themselves with an occasional "Coronation of the Virgin," in an antiquated half-German and somewhat rustic style; or some very quaint and feeble representation of more active events, painted on a diminutive scale, and inlaid in the gorgeous frames of their more important works, like the illuminations in the border of some old missal. The chief interest in their works, so soon as they show any — although religious tenderness of expression is not altogether wanting in them — derives itself, not from any tendency to ideal grace and unearthly sanctity, such as characterizes the similar subjects painted ages before by the Tuscans, but from a portrait-like individuality of character, leaning toward ordinary life; and, above all, a soft, delicate, and rosy dawning of that beautiful and magnificent coloring which became the distinguishing glory of Venetian art.

A succession of the Vivarini extended to the close of the fifteenth century; and the works of the latest of them, Bartolommeo and Luigi, display a rapid advance in this soft and splendid coloring, and in the liveliness of their saints; but their progress seems to have been derived in a considerable degree through the example of a second independent school of painters which had meanwhile arisen in Venice — that of the Bellini. The founder of this second school, Jacopo, chiefly known by his studies of the antique at Padua, under Squarcione, was not a painter whose abilities call for extended notice; but his second son, Giovanni Bellini, is one of the most venerated names art has to boast of, for he it was who raised the devotional spirit of Venetian painting to the utmost

height it ever attained, and also carried forward many of its most purely technical merits to an excellence so appropriate to his class of subjects that his scholar, Titian himself, could not, in that respect, have equalled him. Not only have his saints more tenderness and pious fervor than those of any other Venetian, but the colors in which they shine forth are unrivalled in clear strength by those of any previous Italian painter; owing in some degree, perhaps, to a study of the Van Eycks, but far more, I believe, from Van Eyck's medium of oil, which Bellini was the first Venetian to adopt, enabling him to produce richer and more transparent tones than the former method of tempera, and so more fully to express his own notions and feelings with regard to color. In grouping and composition likewise, Bellini introduced the first essential improvements. He led the way in breaking down those Gothic partitions between the solitary saints; by that means enabling them to meet and look tenderly on one another, and, by and by, assemble round the throne of the Madonna in those orderly but dignified groups called '*santi conversazioni*,' which constitute the chief charm and attraction of the purely devotional painting of Venice.

A FURTHER ACCOUNT OF THE VENETIAN SCHOOL OF PAINTING, WITH A LIST OF THE MEMBERS OF THAT SCHOOL, MAY BE FOUND IN THE MONOGRAPH ON TITIAN IN THIS SERIES.

## The Works of Giovanni Bellini

### DESCRIPTIONS OF THE PLATES

"PORTRAIT OF DOGE LEONARDO LOREDANO" NATIONAL GALLERY: LONDON

**L** EONARDO LOREDANO, the sixty-seventh doge of Venice, held office from 1501 to 1521. Under his magnanimous rule the Republic was one of the great powers of Europe, and when her fortunes were endangered by the celebrated League of Cambrai, formed against her in 1508 by the Pope, the Emperor of Germany, and the kings of France and Spain, it was through his wisdom that the threatened ruin was averted.

"In his capacity of state painter to the Republic," writes Richter, "it was Giovanni Bellini's duty to execute the official portraits of the doges. During his long life he saw no fewer than eleven doges of Venice, and was state painter during the reigns of four. Nevertheless, but one likeness of a doge by Bellini has been preserved, and that is the Leonardo Loredano of the National Gallery, one of the most perfect portraits of the Quattrocento, remarkable alike for the great simplicity of the conception and for the brilliancy of the coloring."

The picture is painted on wood, and is inscribed on the usual cartello: IOANNES BELLINVS. "This remarkable portrait," write Crowe and Cavalcaselle, "is a singular instance of the skill with which Bellini could seize and embellish nature, reproduce the flexibility of flesh in a soft and fused golden tone, and venture at the same time into every line of detail. There is no better example of the painter's talents in this branch to be found."

"ALTAR-PIECE, CHURCH OF THE FRARI" CHURCH OF THE FRARI: VENICE

**I** HAVE just examined at the Frari a picture by Giovanni Bellini," writes Taine, "which seems to me a masterpiece of genuine religious art. At the rear of a chapel, over the altar, within a small piece of golden architecture, sits the Virgin on a



throne, in a grand blue mantle. She is good and simple, like a simple, innocent peasant girl. At her feet two little angels in short vests seem to be choir-boys, and their plump infantile thighs are of the finest and healthiest flesh-color. On the two sides, in the compartments, are two couples of saints, impassible figures in the garbs of monk and bishop, erect for eternity in hieratic attitude, actual forms reminding one of the sunburnt fishermen of the Adriatic. These personages have all lived; the believer kneeling before them recognized features encountered by him in his boat and on the canals, the ruddy brown tones of visages tanned by the sea-breezes, the pure carnation of young girls reared in a moist atmosphere, the damask cope of the prelate heading the processions, and the little naked legs of the children fishing for crabs at sunset. He could not avoid having faith in them;—truth so local and perfect paved the way to illusion. But the apparition was one of a superior and august world. These personages do not move; their faces are in repose and their eyes fixed like those of figures seen in a dream. A painted niche, glowing with red and gold, recedes behind the Virgin like the extension of an imaginary realm."

The work is painted on wood in oil, and is wonderfully glowing and mellow in color. The whole is enclosed in a richly ornamented frame. Bellini's name in gold, and the date 1488, are inscribed on the middle panel below the throne.

"The figure of the Virgin," writes Rio, "and those of the saints by whom she is surrounded, have all the imposing gravity of a religious composition, while the angels equal the most charming miniatures for freshness of coloring and naïveté of expression."

## DEATH OF ST. PETER MARTYR

## NATIONAL GALLERY: LONDON

THE story of St. Peter Martyr is told by Mrs. Clement in her "Handbook of Legendary Art" as follows: "St. Peter Martyr (St. Peter the Dominican) was born at Verona about 1205. His parents were of an heretical sect called the Cathari, but the boy went to a Catholic school. He was beaten at home for reciting the creed. St. Dominick found him a zealous disciple when at Verona, and persuaded him to unite with his Order at the early age of fifteen. He became a successful preacher and a most intolerant man. He greatly delighted in the persecution of the Cathari. He was made Inquisitor-General under Pope Honorius III. Two Venetian noblemen whom he had accused, and whose property was confiscated, resolved to be revenged on him. They hired assassins who watched that they might kill him in a forest where they knew he would pass unaccompanied, save by a single monk. When he appeared one of the murderers struck him down with an axe. They then pursued and killed his attendant. When they returned to St. Peter he was reciting the Apostles' Creed, or as others say, he was writing it on the ground with his blood, when the assassins completed their cruel work."

"To my mind," writes W. J. Stillman, "one of the most important of Bellini's pictures is the 'Peter Martyr' of the National Gallery of London. It might be considered the forerunner of modern landscape painting if it were alone in his art. The figures [which have probably been repainted by another hand] are of little importance compared with those in the church pictures generally, but are in an important landscape, by which the painter, as by the naturalistic treatment of the subject, may have intended to distinguish this particular modern martyrdom from those of the early days of Christianity. The background against which the figures are relieved is a thicket of laurel, each leaf carefully touched and each group carefully composed, not from nature, but from knowledge of the tree, no endeavor being apparent to realize the actual effect of foliage, but the aim being simply to dwell inexhaustibly on the lovely forms of the laurel-leaf in its varying positions. In the distance is a lovely hill landscape in the sun-

light, with an Italian town of the day rising beyond the grove. It is a work of Giovanni's old age, painted in 1514, when he was eighty-six."

In describing this work, Crowe and Cavalcaselle say: "In this example Bellini created the original model of those landscape pictures in which Giorgione, Titian, and Cariani became so famous, the peculiar feature of which is that the figures are altogether subordinate to the locality into which they are introduced. Here, indeed, Bellini is not successful in arrangement or appropriate action, representing Peter Martyr to the left awkwardly prostrate as he falls stabbed to the ground, and Peter Martyr again hardly earnest in his flight from the dagger of the assassin; but the foreground is the mere skirting of a thick forest in which woodsmen ply the axe and shepherds lead their flocks, whilst, through an opening to the left, we are led over a bridge towards a city pleasantly nestling in an amphitheatre of hills, the light tints of the distance peeping through the screen of verdure. Nothing can exceed the rich and well-blended golden color with which the beautiful neighborhood is here depicted."

"ALLEGORY OF VENUS"

ACADEMY: VENICE

**I**N the Academy of Venice are five small allegorical pictures by Giovanni Bellini supposed to have once formed the decoration of a cabinet or some other piece of furniture. "Wonderful in color, delicacy, and richness," writes E. M. Keary, "genuine gems of art, although the meaning is too complex and obscure to be interpreted alike by any of the interpreters. The date of these curious pictures is unknown, but they are pretty certainly late."

The subjects are thought to be, i: Venus, clad in white and seated in a boat, supporting a globe, representing the world, upon her knees, while cupids play about her; ii: The Car of Bacchus; iii: Truth; iv: Calumny; v: Blind Fortune. The figures are about eight inches high; the panels are apparently painted in tempera. In speaking of the first of the series, from which our reproduction has been made, Crowe and Cavalcaselle say: "The art is classic like that of an old cameo, recalls the Florentines, Pollaiuolo or Botticelli, reveals the study of the antiques treasured in the museums of Venetian palaces, and breathes the spirit of Titian's later bacchanals."

"THE MADONNA OF THE TWO TREES"

ACADEMY: VENICE

**I**T was in 1487," write Crowe and Cavalcaselle, "that Bellini produced the beautiful 'Virgin and Child' of the Venice Academy, in which we know not which to admire more, the noble gravity of the mother or the pulsation of life in the Child. Bellini certainly never so completely combined relief with transparency, or golden tinge of flesh with a rich harmony of tints. By dint of perseverance he had succeeded in losing all trace of hardness, and acquired what may be called the Giorgionesque touch." In describing this picture Sir Charles Eastlake writes: "The Virgin, whose dignified but simple figure is seen at half length, wears a robe of subdued crimson, and a mantle bordered with gold, which, falling from her head, leaves disclosed the edge of a white veil beneath it. She holds before her the infant Christ, who stands on the coping of a low wall. In the background is a pale green curtain, on either side of which landscape is suggested by a distant tree. The Virgin's features are exquisitely beautiful, her hands refined and delicate in form, and the Child (an entirely nude figure) is a model of infantile grace. The draperies are most tastefully arranged, and the chiaroscuro of the picture, securing as it does perfect relief and rotundity for the figures without the slightest tendency to exaggeration in the shadows, is simply perfect. This is a noteworthy and truly delightful example of the master."

"MADONNA, ST. CATHERINE, AND THE MAGDALEN" ACADEMY: VENICE

IN the centre of the picture is seen the Virgin in a violet-colored robe, holding before her the child Jesus seated on a white cushion, his eyes raised to heaven. On the left is St. Catherine in a yellow robe figured with black, and a brown mantle. Strings of pearls are in her hair. On the right stands the Magdalen, wearing a red mantle and a green robe bordered with pearls. Her blonde hair falls over her shoulders, and her hands are crossed upon her breast. The background is black.

"This picture," writes Sir Charles Eastlake, "is noteworthy as illustrating a departure from Bellini's usual manner. In the depth and management of its shadows it is somewhat reminiscent of Milanese art. Though deficient in expression, the faces are all beautiful, and that of St. Catherine is painted with great technical skill, while the modelling of the hands, especially those of the Virgin and the Magdalen, is marked by great delicacy and refinement."

"ALTAR-PIECE, CHURCH OF SAN ZACCARIA" SAN ZACCARIA: VENICE

THIS picture, called by Ruskin "the best Giovanni Bellini in Venice after that of San Crisostomo," was painted in the year 1505, when the master was nearly eighty years old. It bears the inscription: IOANNES BELLINVS MCCCCCV. Mr. W. J. Stillman says of it: "The Madonna is seated on a high Renaissance throne, the Child standing on her knee, with his left foot on her left hand — very human and real, both of them. Behind the throne is the usual canopy with Renaissance ornament on the terminal pilasters, the dark hollow of its concavity furnishing the required mass of shadow which relieves the group on the throne and the throne itself. On one of the steps to the throne sits a lovely little angel in dark green and yellow robes, playing on a viol. St. Lucy at the spectator's right shows an exquisite fair profile, quite individual and portrait-like. She is dressed in a gray-blue and red drapery. St. Catherine is opposed to her formally in the composition, and in the arrangement of color, a dark mass. St. Peter and St. Jerome are in similar manner opposed, and at each side of the canopy is a narrow strip of landscape."

"It is indeed a magnificent picture," say Messrs. Blashfield and Hopkins, "one of the finest in Italy. The concentration of the effect about the Madonna, and the delicate contrast in color of her head-cloth with the throne and other accessories, are particularly interesting. Here and there in the figures of saints, at the bottom of the picture, the draperies have a certain papery look which comes from a lack of modelling. It is probable, however, that this arises from a lighting which the artist never intended his canvas to receive, and that the modelling was sufficient for the light which originally fell upon his work. The picture was for a long time in the sacristy, but has been removed to an altar in the body of the church, where, what with the darkness and the paper roses piled before it, this glorious work could (in 1892) scarcely be seen at all. In the sacristy it probably received more light than its painter meant it to have; in the church, even if its present station be the original one, there is too little light for the picture."

It is of this work that J. A. Symonds writes, "The skill of the colorist may be said to here culminate in unsurpassable perfection. No brushwork is perceptible. Surface and substance have been elaborated into one harmonious richness that defies analysis. Between this picture, so strong in its smoothness, and any masterpiece of Velasquez, so rugged in its strength, what a wide abyss of inadequate half-achievement, of smooth feebleness, and feeble ruggedness exists!"

## PIETÀ [DETAIL]

BERLIN GALLERY

IN describing this work H. von Tschudi says: "Against pale reddish drapery the dead body of Christ is supported by two angels. The beautiful head, with its crown of thorns, has fallen slightly back. A look of gentle peace is on the face, with its closed eyes and bloodless lips half open. The expressions of the two angels, whose heads are inclined toward that of the Saviour, are full of tender feeling. One of them turns to Christ with a cry of pity and a questioning look, as if he could not believe that life had fled, while the other raises his great child-like eyes toward heaven. The panel is in tempera and on the whole is well preserved. Bellini painted this same subject many times with variations, but the most beautiful and most sympathetic of them all is this example in the Berlin Gallery." The subject did not originate with Bellini, nor, according to Herr von Tschudi, is it even of Venetian origin, although the artists of Padua and of Venice were untiring in their repetitions of the same. Donatello in his bas-reliefs more than once treated this subject, and a still older example is to be found in a work by Giovanni Pisano, a reading-desk, now in the Berlin Museum. Similar representations of the dead Christ bewailed by angels are of frequent occurrence in German art as early as the beginning of the fifteenth century; and it may even be that the idea dates back to the sarcophagi of the early Christians, upon which are sometimes found the design of angels holding a crown over the head of the enthroned Saviour. Von Tschudi considers that the Pietàs of Bellini belong to that period of his art when he was strongly influenced by his brother-in-law Mantegna.

## "ALTAR-PIECE OF THE CHURCH OF SAN GIOBBE" ACADEMY: VENICE

THIS picture, which Vasari tells us "was highly praised, not only when it was first seen, but has in like manner been extolled ever since as an extremely beautiful work," was, according to Sansovino, the first painting in oil executed by Giovanni Bellini. Its date has been assigned by some critics to the year 1473. Crowe and Cavalcaselle believe it to have been painted somewhat later. In a lofty hall the Virgin is seated upon a throne of carved marble, holding the Child upon her knee. On the right are seen St. Sebastian pierced with an arrow, St. Dominick reading, and behind them St. Augustine. On the left stand St. Francis and St. Giobbe (Job), and, farther back, St. John the Baptist, whose head alone is visible. Upon the steps leading to the throne are seated three little angel musicians.

In describing it Crow and Cavalcaselle have written: "This beautiful production appears to combine all the qualities for which Bellini might up to this time have claimed praise, — appropriate and dignified composition, noble character, elevated feeling, and chastened design. To these he now added a solemn impression of tender repose, youthful freshness, and smiling life, united to a sunny but gently vaporious tone. Great is the science with which he harmonizes the lines and the tinting of his stone semi-dome and pillars, with its hanging dais, picking out the framing of a splendid throne with marbles of all shades. Finely thought out is the concentration of light on the Virgin, seated with the Babe on her knee, looking forward as if struck by some external event, yet full of calm benevolence. By means essentially his own, Bellini was here creating for the Venetian school something akin to the ecstatic style of Angelico, and more calculated to touch the religious fibre of his countrymen than the work of Ghirlandajo at Florence. Technically, he had won the secrets of half impasto, of local and diverse glazing, and he had mastered the method of balancing and fusing harmonies into grateful chords. The 'canon' of Venetian art is truly stated to have been laid down in this picture, which according to the unanimous opinion of historians established Giovanni's fame as an oil-painter, and led to his employment by the State."

Ruskin says of this work: "It is one of the greatest pictures ever painted in Christendom in her central-art power. Alone worth an entire modern exhibition-building, hired fiddlers and all! It is the best Giovanni Bellini in the Academy of Venice, the third best in Venice, and probably in the world. Re-painted, the right-hand angel, and somewhat elsewhere; but on the whole perfect; unspeakably good and right in all ways."

"SS. JEROME, CHRISTOPHER, AND AUGUSTINE"

SAN GIOVANNI CRISOSTOMO: VENICE

**T**HIS picture, dated 1513, was painted when Bellini was over eighty, and is one of his last achievements. Ruskin speaks of it as "one of the most precious pictures in Italy, and among the most perfect in the world;" and says, "the landscape is as perfect and beautiful as any background may legitimately be, and finer, as far as it goes, than anything of Titian; and considering that with all this care and completeness in the background there is nothing that is not of meaning and necessity in reference to the figures, and that in the figures themselves the dignity and heavenliness of the purest religious painters are combined with a force and purity of color greater, I think, than Titian, it is a work which may be set before the young artist as in every respect a nearly faultless guide."

"Under an arch inscribed with Greek letters," writes Lafenestre, "St. Christopher, in white shirt, red tunic, and brown mantle, leaning on a staff, bears the child Jesus upon his shoulders. On one side is seen St. Augustine, in rich episcopal vestments, holding a cross and book, while behind and above, seated on a rock, is St. Jerome, in white, with a red mantle, turning the pages of a book which rests against the trunk of a tree. There is a landscape background closed round by mountains, and the light is that of the setting sun." "This splendid picture," says Karl Károly, "does not in any way show the hand of an old man, but appears like the work of vigorous manhood." Burckhardt considers that in this work "the artist, though very old, takes a step into a new era of painting with his pupils Giorgione and Palma."

THE PRINCIPAL PAINTINGS OF GIOVANNI BELLINI, WITH THEIR  
PRESENT LOCATIONS

**A**LNWICK CASTLE: Bacchanal [finished by Titian]—BERGAMO, LOCHIS COLLECTION: Madonna—BERGAMO, MORELLI COLLECTION: Madonna; Madonna—BERLIN GALLERY: Pietà (Plate VIII); Dead Christ—FLORENCE, UFFIZI GALLERY: Allegory of Tree of Life—LONDON, NATIONAL GALLERY: Portrait of the Doge Loredano (Plate I); Madonna; Agony in the Garden; Blood of the Redeemer; Death of St. Peter Martyr (Plate III)—LONDON, MOND COLLECTION: Dead Christ; Madonna—MILAN, BRERA GALLERY: Pietà; Madonna; Madonna—MILAN, FRIZZONI COLLECTION: Madonna—MURANO, CHURCH OF SAN PIETRO: Madonna with SS. Mark and Augustine and Doge Barbarigo—NAPLES MUSEUM: Transfiguration—NEWPORT, OWNED BY T. H. DAVIS, ESQ.: Madonna—PESARO GALLERY: Crucifixion (?); God the Father—PESARO, CHURCH OF SAN FRANCESCO: Altar-piece—RIMINI, PALAZZO DEL COMUNE: Dead Christ—TURIN GALLERY: Madonna—VENICE, ACADEMY: Madonna of the Two Trees (Plate V); Madonna with SS. Paul and George; Madonna; Madonna with St. Catherine and the Magdalen (Plate VI); Altar-piece of San Giobbe (Plate IX); Madonna; Five Small Allegories [Venus (Plate IV), Car of Bacchus, Truth, Calumny, Fortune]—VENICE, CORRER MUSEUM: Transfiguration; Dead Christ; Crucifixion; Dead Christ Supported by Three Angels—VENICE, DUCAL PALACE: Pietà—VENICE, CHURCH OF THE FRARI: Altar-piece (Plate II)—VENICE, CHURCH OF SAN FRANCESCO DELLA VIGNA: Madonna and Four Saints—VENICE, CHURCH OF SAN GIOVANNI CRISOSTOMO: SS. Jerome, Christopher, and Augustine (Plate X)—VENICE, CHURCH OF SANTA MARIA DELL' ORTO: Madonna—VENICE, CHURCH OF SAN ZACCARIA: Altar-piece (Plate VII)—VERONA, MUSEO CIVICO: Madonna—VICENZA, CHURCH OF SANTA CORONA: Baptism.

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## Carpaccio

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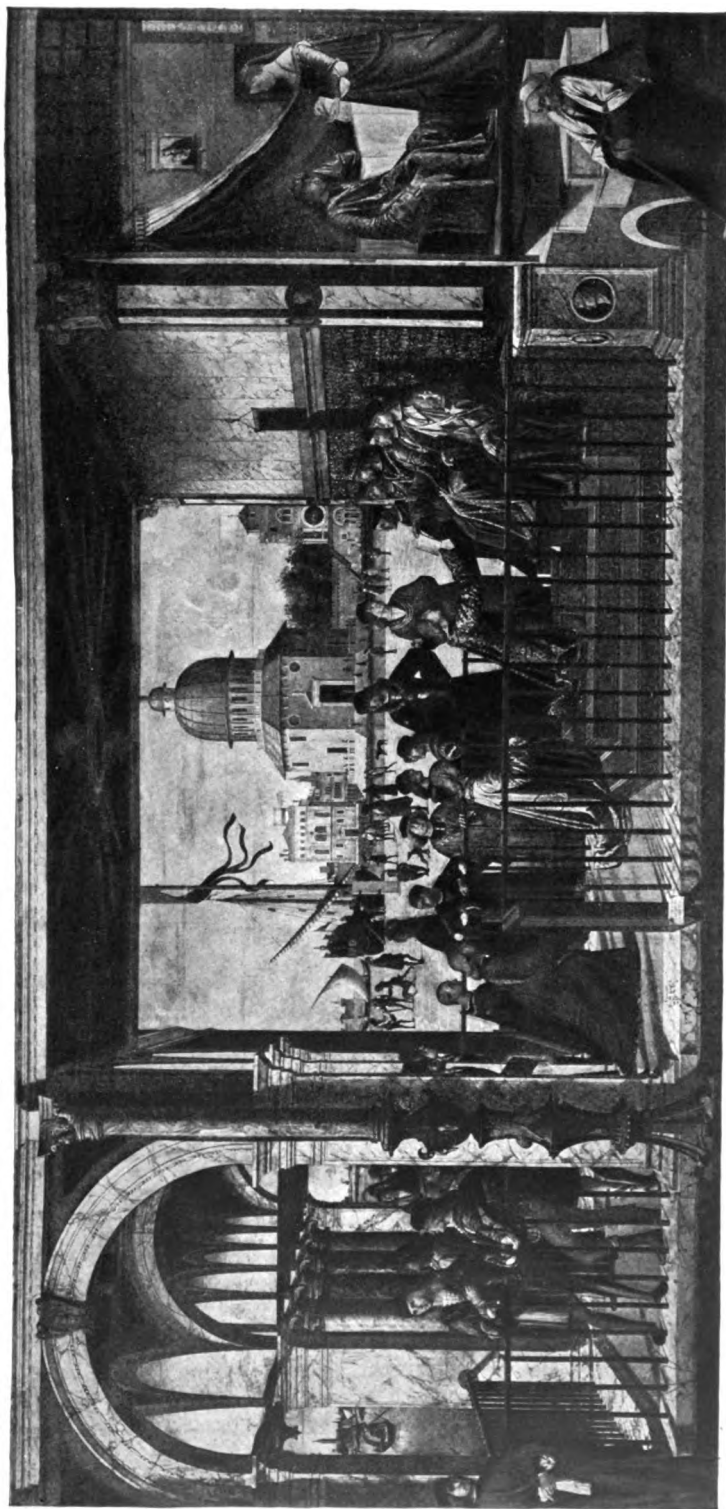
**Carpaccio** .

VENETIAN SCHOOL



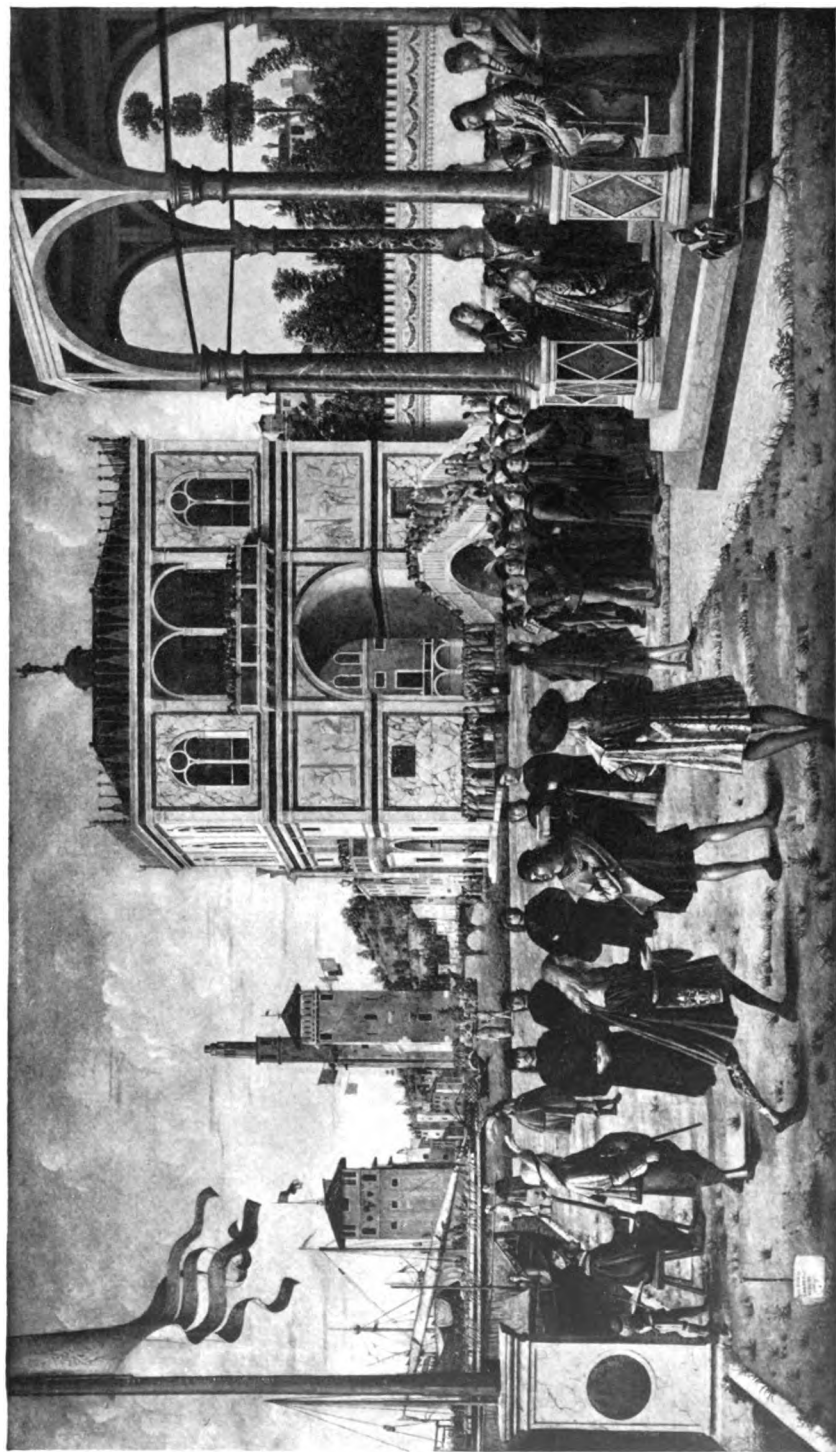






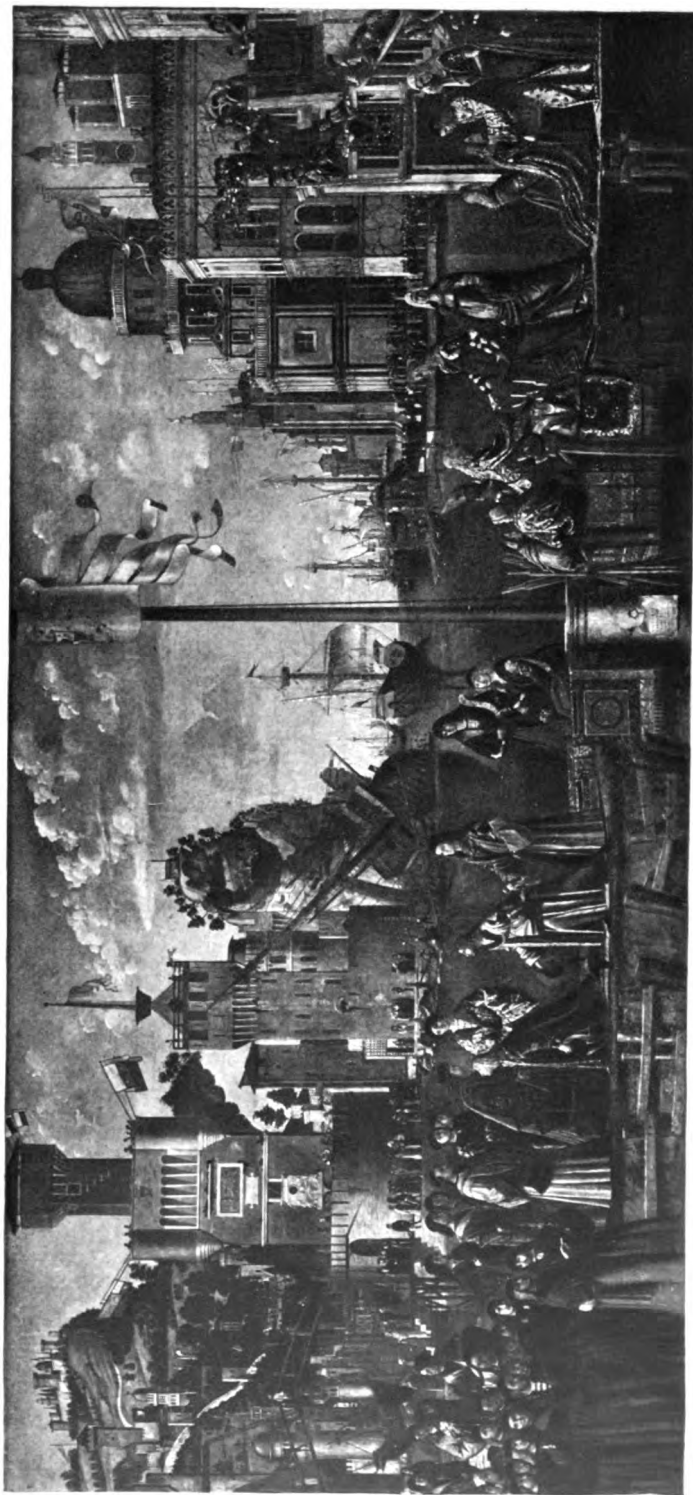
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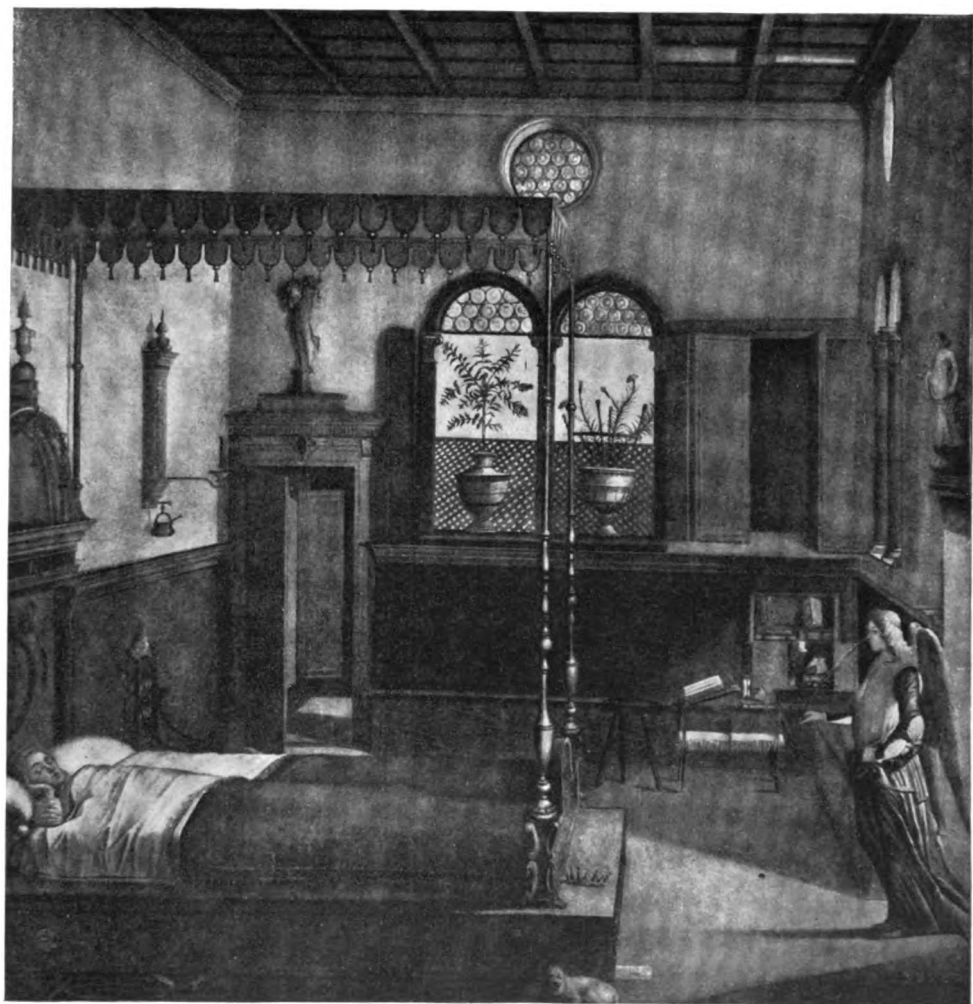




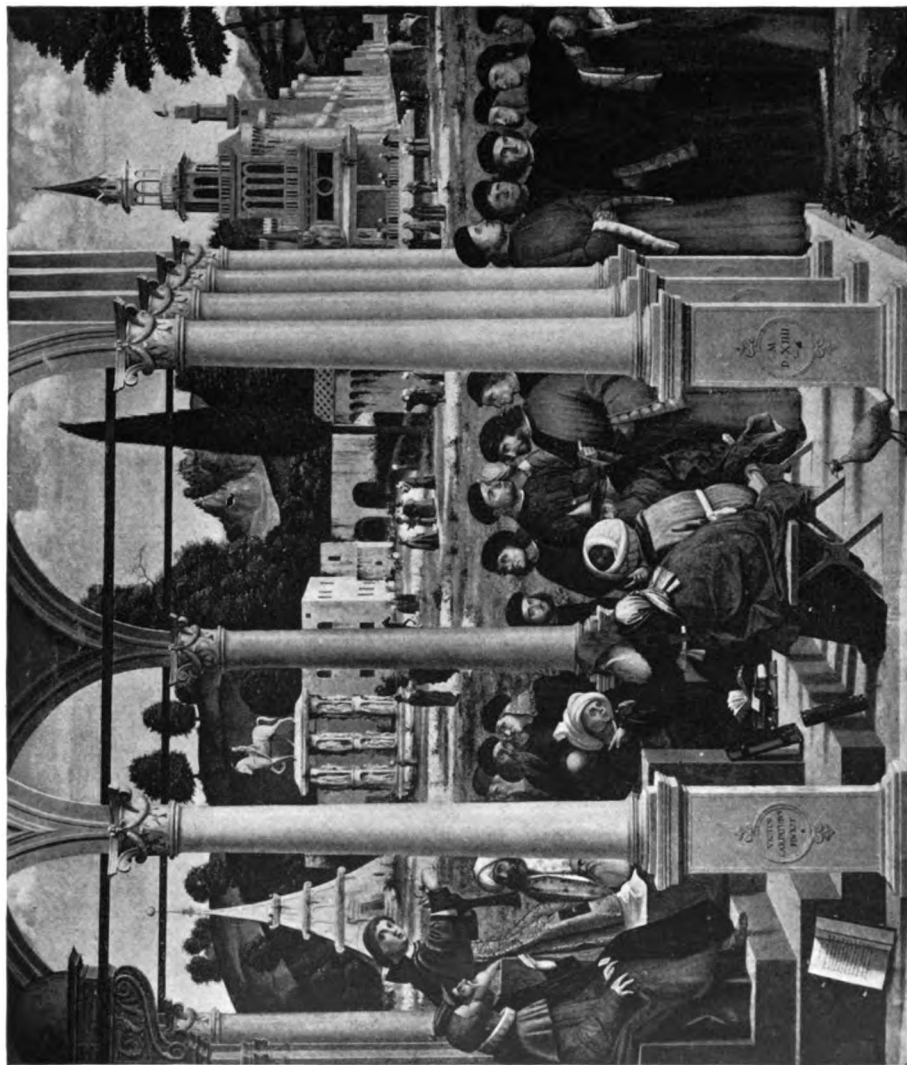


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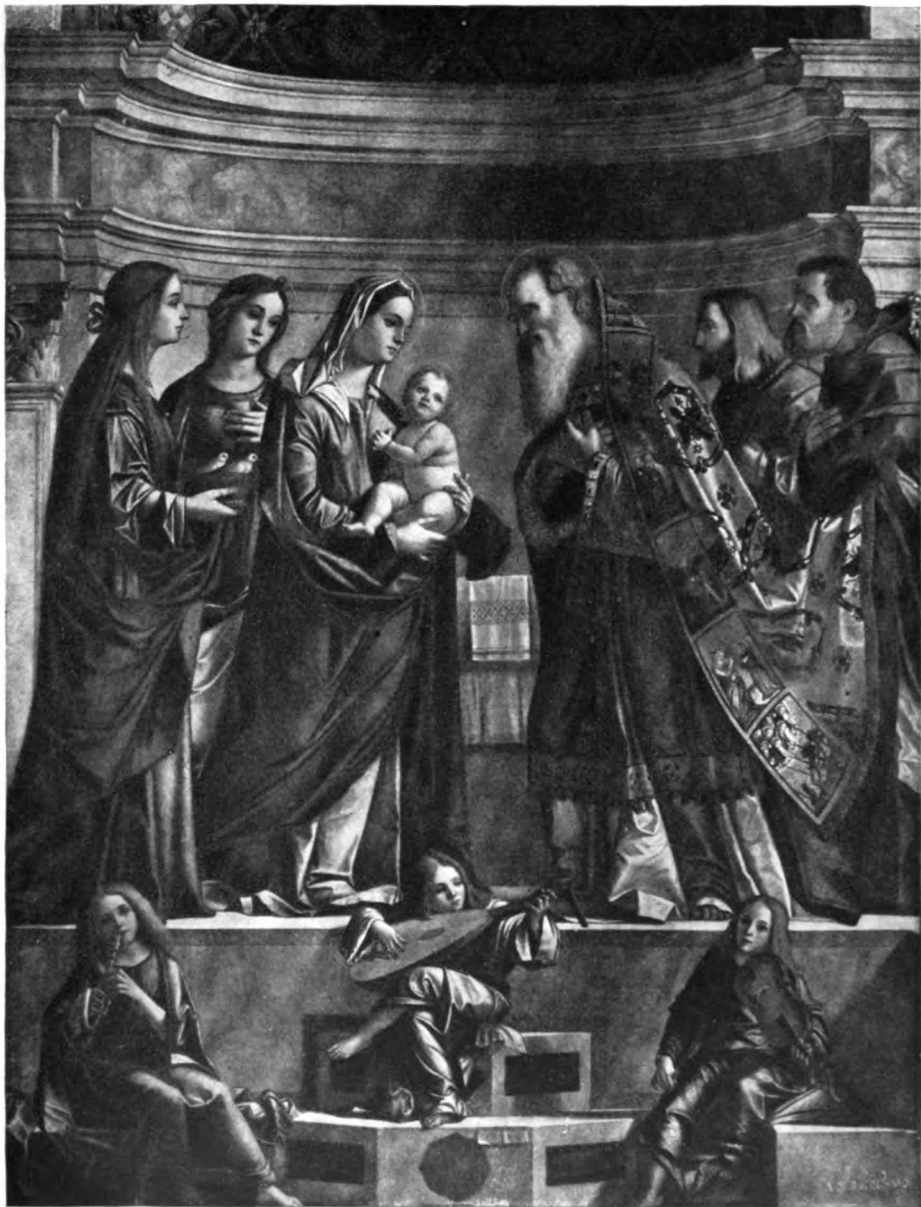






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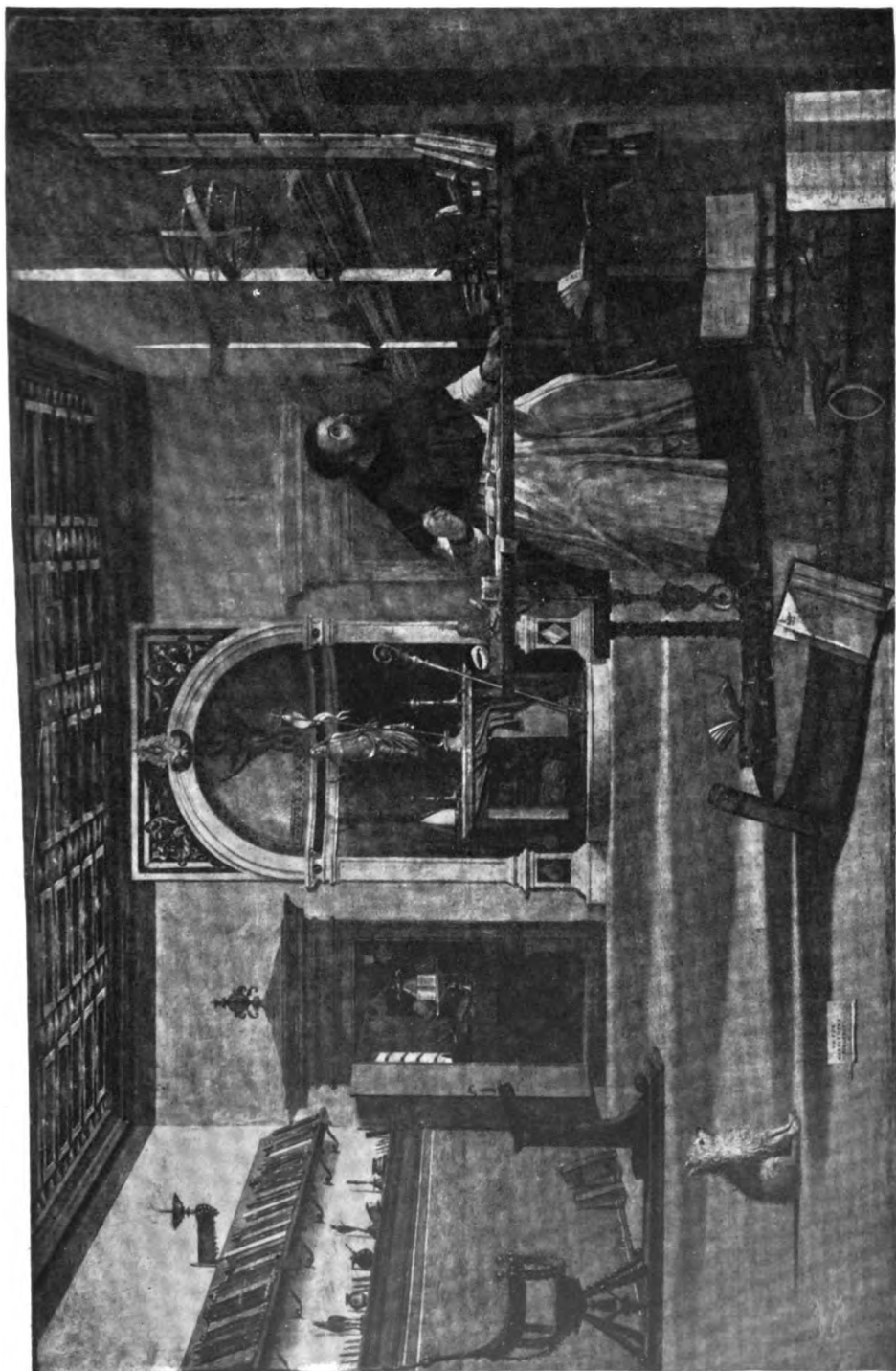












CARPACCIO

ST. JEROME IN HIS STUDY  
CHURCH OF SAN GIORGIO DEGLI SCHIAVONI, VENEZIA

MASTERS IN ART PLATE IX

PHOTOGRAPH BY ANDERSON

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CARPACCIO

COMBAT OF ST. GEORGE AND THE DRAGON  
CHURCH OF SAN GIORGIO DEGLI SCHIAVONI, VENICE

MASTERS IN ART PLATE X  
PHOTOGRAPH BY ANDERSON  
[1901]



**PORTRAIT OF CARPACCIO**

**FROM AN ENGRAVING**

In his chapter devoted to some of the early Venetian painters, Vasari says that Carpaccio is the only one of whom he has been able to procure a portrait. The portrait he gives is reproduced above, but of its authenticity we have no proof; nor has any contemporary account of Carpaccio's personal appearance been handed down.

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# Vittore Carpaccio

BORN 1450 (?): DIED 1522 (?)

VENETIAN SCHOOL

**N**O painter has portrayed the life and manners of his time and surroundings more vividly than Vittore Carpaccio (pronounced Car-pahtch'yo). In pictures that still glow with the colors that his brush bestowed upon them four hundred years ago, he has set before us imperishably the palaces, streets, bridges, and open squares of Venice of the fifteenth and early sixteenth century, not only showing us the city gay with the fêtes and pageants that were dear to the hearts of her pleasure-loving people, but admitting us also to the intimate seclusion of Venetian households, where we seem to participate in the interests and occupations of the personages he represents.

But of the character and personality of the man who has given us these true pictures of Venetian life during the early Renaissance, history has preserved but few and meager details, not even noting the time or place where he was born, nor when and where he died.

Vasari, who calls him, after the Venetian fashion, Scarpaccio, and whose account of his life, in a chapter devoted to several of the early Venetian painters, is exceedingly brief and unsatisfactory, says that he came from Venice. Ridolfi also speaks of him as a Venetian, "noble by reason of his ancient rights of citizenship, but more illustrious because of his talent." Zanetti, in his work on the painters of Venice, alludes to this right of citizenship, and Lanzi, in his notice of Carpaccio, says that the family of the painter was Venetian—possibly originating in the Island of Murano. Recent writers, however, are of the opinion that Carpaccio, although perhaps of Venetian descent, was born at Capodistria, then one of the possessions of Venice, on the eastern shore of the Adriatic. No positive proof that such was the case can be adduced, but documents have been found in Istria showing that a family of the name of Carpaccio lived there for many generations, and that it had long been the custom to give to the eldest son of the house the name Vittore in honor of St. Victor, who from time immemorial had been regarded with special veneration by the Istrians.

If, however, it be true that Carpaccio was born at Capodistria, it is extremely probable that he went to Venice in his early youth, and spent the rest of his

life there, identifying himself so completely with the Venetians that even the pictures he painted for his native Istria bear the signature: VICTOR CHARPATIUS VENETUS PINXIT, or VICTORI CHARPATII VENETI OPUS.

Nothing is known of Carpaccio's education in art, but it is supposed that he worked in the studio of Alvise Vivarini, and became later a pupil of Gentile Bellini. Because of the predilection he has shown in his pictures for oriental costumes it has been thought that he may have accompanied Gentile Bellini when that artist was sent to Constantinople in 1479 to paint the Sultan's portrait; but no proof exists of his having done so, and the frequent introduction of eastern costumes in his works may readily be accounted for by the fact that Turks, and representatives of other races from the East, were so numerous in the streets of Venice in those days that an artist had ample opportunity to observe and study them.

Between the years 1490 and 1495 Carpaccio painted his most famous work—a series of nine pictures illustrating the medieval legend of St. Ursula—and between 1502 and 1511 he executed another series for the Dalmation Confraternity of St. George and St. Tryphonius, representing scenes from the lives of St. Jerome, St. George, and St. Tryphonius, which may be reckoned as second only in importance. A third series of five pictures, showing scenes from the life of St. Stephen, was painted for the Scuola di San Stefano. In addition to these he executed many works for churches and confraternities, of which the most celebrated is the great altar-piece 'The Presentation in the Temple,' now in the Venice Academy.

It would seem that Venice was not unmindful of Carpaccio's talents, for existing records show that he was employed by the government to embellish the Ducal Palace with his works. In 1501 he painted for it a large historic composition representing Pope Alexander III. celebrating mass in the Church of St. Mark, and a few years later he worked in the Hall of the Great Council of the Palace in collaboration with Giovanni Bellini, receiving for his services the sum of five ducats a month. Unfortunately all his paintings in the Ducal Palace were destroyed by the great fire which broke out there in the year 1577.

Carpaccio's best works were produced between the years 1490 and 1515. After that a decline in his powers is perceptible, although he does not seem to have ceased his labors until 1522, as one of his pictures bears that date. It is believed that he died at Venice, but in what year is not known.

In the absence of information concerning the life of Carpaccio, the following letter, signed by his hand and recently discovered among the archives of the Gonzaga family at Mantua, is of special interest as putting us into personal touch, so to speak, with the man who, except for this, is known to us only through his works. The letter is addressed to Francesco Gonzaga, Lord of Mantua, well known as a patron of artists; but whether it led to any result is not recorded, and there is no evidence to show that Carpaccio had any subsequent relations with the Court of Mantua, nor has any trace been found of the picture of 'Jerusalem,' for which the painter is so anxious to find a purchaser.



MOST ILLUSTRIOUS SIGNOR,—A few days ago a person unknown to me, conducted by others, came to see me to look at a 'Jerusalem' that I have painted. As soon as he had seen it he insisted that I should sell it to him, because, as he said, he felt it to be something from which he should get great content and satisfaction. Finally we made a bargain by mutual agreement, but since then I have seen no more of him. That the matter might be explained, I inquired of those who had brought him, among whom was a priest, bearded and clad in gray, whom I had several times seen in the Hall of the Great Council in company with your Highness. Asking the man's name and condition from the priest, I was told that he was one Messer Laurentio, painter to your Illustrious Highness. I then easily understood where this person might be found, and accordingly I direct these presents to your Illustrious Highness that I may make you acquainted with my name and with the subject of my picture.

First, my Lord, I am that painter who was chosen by our Illustrious Signory to paint in the great hall, where your Highness deigned to ascend the scaffolding to see our work, which was the history of Ancona; and my name is Victor Carpatio. As to the 'Jerusalem,' I take it upon myself to say that there is not in our time another picture equal to it, not only for excellence and perfection, but also for size. The height of the picture is twenty-five feet, and the width five feet and a half, as all such things should be measured. Zuane Zamberti has spoken of this work to your Sublimity. It is true, and I know it for a certainty, that the painter belonging to your service has carried away a sketch—unfinished and of small size—which I am sure will not be to the satisfaction of your Highness. If it should please your Highness to submit my picture first to the inspection of some competent judges, upon the least intimation being given to me it shall be at the disposal of your Highness. The picture is on canvas, in distemper, and can be rolled around a piece of wood without any injury to it. If your Lordship should desire it to be painted in oil-colors, it is for your Illustrious Highness to command, and for me, with the utmost care, to execute. Of the price I say nothing, leaving it entirely to your Illustrious Highness, to whom I humbly recommend myself. The xv August, MDXI, at Venice.

I have sent a copy of this letter by another way, so that one may surely reach you.

From your Highness' very humble servant

VICTOR CARPATIO, painter.

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## The Art of Carpaccio

P. MOLMENTI

'CARPACCIO, SON ŒUVRE ET SON TEMPS'

NOWHERE but in Venice can Carpaccio be really studied and appreciated. There alone do we see him in all his glory, and can trace the influence of his personality on the artistic movement of his day. The society

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in which he lived contributed largely in making him the artist that he was, for more perhaps than any other man did Carpaccio love his own times and Venice—that Venice that he delighted to depict, reproducing in his paintings the beauty of her skies and the splendors of her fêtes.

His canvases unfold before our eyes a brilliant vision of the past. Venetian life in its external aspects, as well as in its more intimate relations, is portrayed as if in an instantaneous photograph, and in spite of their red caps and close-fitting hose, their short jackets and parti-colored trousers, we feel that we have known and have even been on intimate terms with the people whom he paints. The artist may indeed be said to have immortalized the manners of his time. . . .

In studying Carpaccio's pictures illustrating the legend of St. Ursula we are impressed by a certain delicate sobriety in his art; it does not dazzle us, but, rather, steals softly into our inmost hearts. Close observation of nature under all its aspects, and a sense of harmony that he so well understood and preserved to so unusual a degree, are combined in Carpaccio's works with imagination and eminent creative faculties, heightened by a sentiment that is both elevated and refined. He gave his personages the most varied expressions of gentleness, fear, joy, serenity, grief, or love. Carpaccio, indeed, as Zanetti has expressed it, "had truth in his very heart."

A power of faithful imitation, a simple and natural arrangement of draperies, a study of relative values and relief, gradation in tones, skill in the management of light and shade,—all these are great qualities; but what charms us far more in Carpaccio is a certain simple and natural elegance, and a harmonious distribution of colors which are arranged without any apparent striving after effect. "Carpaccio," says Charles Blanc, "seems at times to be endowed with the seraphic sweetness of Fra Angelico, as well as with the delicate naturalism of Memling."

The Middle Age has passed away and a new era in art is inaugurated at Venice by Bellini and Carpaccio. An astute critic, Töpfer, has noted the fact that in the paintings of antique art relief and color were altogether subordinate to line. Relief served to emphasize salient points and give force to the representation of form, but did not render all the modeling; while color, differing but slightly from flat tones, was used merely to express certain conventional truths. Carpaccio, on the contrary, studied effects of modeling and coloring, and in his pictures man is invested with all the energy of life. It is indeed by his study of man, a study to which he devoted himself with an interest far keener than any that he felt in surrounding nature, that he gives us a foretaste of modern art.

Ruskin observes that Carpaccio never gave his serious attention to painting the natural objects of the earth, caring only for the beings that people it; that the blue of the sky in his pictures is too pale, the bases of the mountains too small, and that the waves of the sea and waters of the lagoons are painted with very slight regard for nature. In his representations of the stately and majestic architecture of the fifteenth century, however, we see how far Carpaccio had solved the problem of linear perspective, and when we look upon

the buildings, arcades, and towers that he painted, we fancy that we, too, are living amidst the splendors of that city around which art, commerce, and riches cast so brilliant a glamour. . . .

Venice with its rich, varied, and harmonious coloring seems like some radiant vision, the very spot of all others where the scenes of the story of St. Ursula should be portrayed. In one of Carpaccio's pictures of the legend the saint sees in a dream the angel who brings her the tidings of her future martyrdom; but the richness of the bed-hangings, the furniture of her chamber, austere in its elegance, take us back to the intimate life of Venice of the fifteenth century, when riches were allied with the most somber stateliness. In his picture of the English ambassadors in the presence of King Mauro (Plate II), the arches and open loggie recall the Porta della Carta, the Giants' Stairway of the Ducal Palace, the Church of San Zaccaria, that of Santa Maria dei Miracoli—all those buildings, in short, which arose in the fifteenth century as if by magic on the lagoons of Venice. In the painting of King Mauro dismissing the ambassadors, it is Venice that in her public fêtes borrowed the opulent coloring of the Orient, and in the solemn ceremonies of the Republic gave expression to some deeply felt sentiment, some great idea. Again, on the canvas where Carpaccio has represented St. Ursula and her virgins at Cologne, it is in reality not Cologne that he shows us, but Venice joyous and alive with the noise of arms and the activity of labor. In another picture, where the ambassadors return to their king (Plate III), Carpaccio has painted a little hill in the background covered with verdure; but we are not deceived, for here again it is Venice—Venice with the banners of St. Mark lightly floating in the breeze, the air redolent with the odors of the sea, and overhead that sky which disclosed to the painter all the colors of the rainbow.

Carpaccio, indeed, represented historic events after a fashion that was unknown before his day, nor did he hesitate to depart from the traditions of religious art, for even sacred story is warmed by a ray of Venetian sun and enlivened by that gaiety with which the very air of the lagoons is impregnated. In speaking of the angelic children seated on the steps of the throne in Carpaccio's picture of 'The Presentation in the Temple,' Symonds says that while not precisely of human lineage, they are more earthly than Fra Angelico's melodists, and justly observes that Carpaccio was the true interpreter of Venetian devotion, "at once real and devoid of pietistic rapture."

It is precisely this harmony between the real and the ideal that produces a certain delicacy of form not to be found in the work of any other Venetian painter. The voluptuous beauty of the women painted by the sixteenth century artists charms us less than the frank ingenuousness of those whom Carpaccio portrays, who, with their radiant eyes, their delicately elongated faces and slightly prominent foreheads, give the impression of beautiful and melancholy visions. In the great picture of 'The Presentation in the Temple' (Plate VII), what sweetness, what truly divine majesty, characterize the Virgin who presents her Child to the aged Simeon! And just as pure spiritual joys are here made visible under human form, so in the scene representing the meeting of St. Ursula and her betrothed (Plate IV), the sanctity of Chris-

tian love has rarely been rendered with such holy sweetness or a modesty more gracious. Carpaccio is at once naïve and truthful, frank and strong, and in studying his works we end by agreeing with the opinion of that writer, Théophile Gautier, who found in him the purity and seductive grace of Raphael combined with that Venetian coloring which no other school has ever been able to equal.

Carpaccio reproduced nature with a delicate touch, with minute fidelity, and without preconceived idea. His groups are not marked by any great variety, nor does he disturb the tranquil serenity of his composition by any artifice, but simply reproduces what he sees in such a way that the scenes follow one another without any apparent arrangement. For instance, in one of his pictures (Plate IV) we see on one side the English prince taking leave of his father; on the other, this same prince meeting St. Ursula, and again, the royal couple about to embark. Three subjects on one canvas! But what does it matter? Nothing escapes the observant spectator, from the heads that are marvelously drawn and painted, to the most minute architectural details—all rendered in a charming style that, far from mannered and soft in execution, is yet devoid of hardness. Indeed, such is the delicate sobriety of the drawing, such the beauty of the coloring, that all possibility of harshness of execution is excluded.

Although we can sometimes trace the influence of the old school of Squarcione in Carpaccio's work, and sometimes that of the early Flemish and German masters, these influences left no decided mark on his genius, and he returned to the pure fountainhead of nature itself for his inspirations, always remaining true to himself—a painter ever naïve, simple, delicate, and charming. . . .

Beauty of color and purity of form are qualities which characterize other Venetian painters of the fifteenth century, but what we look for in their works in vain is originality of composition. Carpaccio has reproduced with marvelous delicacy of observation the splendors which he himself witnessed—Venetian life, varied, vivid, luxurious, and glowing. Living as he did towards the close of that period when Venice was richest and most powerful, he had a complete appreciation of the life which surrounded him, and may truly be said to be the artistic interpreter of the Venetian people when at the very height of their glory.—ABRIDGED FROM THE FRENCH

**C**ARPACCIO is an artist of great individual fascination. He is essentially a romantic painter. Though he portrays the actual pageantry of the splendid Venetian life—though he is in this sense a realist—yet he tells his story with a peculiar grace and dignity, a certain romantic charm.—SELWYN BRINTON

ANDRÉ PÉRATÉ

'LA GRANDE ENCYCLOPÉDIE'

**V**ITTORIO CARPACCIO is one of the most charming among the precursors of the great Venetian painters of the fifteenth century. In his pictures, so skilful and well balanced, we find the germs, so to speak, of the

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ample composition of Titian and the sumptuous decoration of Veronese. The most diverse qualities of the two Bellini are, moreover, blended in him—a taste for the picturesque, and a tender and touching sweetness. Again, he shares the delicacy of the Primitives, and at the same time gives evidence of the knowledge, the drawing, and the coloring of his glorious successors—a rare merit which in itself is sufficient to account for the favor he enjoys among modern artists.—FROM THE FRENCH

**C**ARPACCIO is the first illustrator of religious life and legend in Venice, as well as the most delightful story-teller of his time; the finest poet in a city not given to audible verse.—MRS. OLIPHANT

BERNHARD BERENSON

‘VENETIAN PAINTERS OF THE RENAISSANCE’

**T**HE Renaissance was a period in the history of modern Europe comparable to youth in the life of the individual. It had all youth's love of finery and of play. The more people were imbued with the new spirit, the more they loved pageants. The pageant was an outlet for many of the dominant passions of the time, for there a man could display all the finery he pleased, satisfy his love of antiquity by masquerading as Cæsar or Hannibal, his love of knowledge by finding out how the Romans dressed and rode in triumph, his love of glory by the display of wealth and skill in the management of the ceremony, and, above all, his love of feeling himself alive. The earlier elements of the Renaissance, the passion for knowledge and glory, were not of the kind to give a new impulse to painting. Nor was the passion for antiquity at all so direct an inspiration to that art as it was to architecture and sculpture. The love of glory had, it is true, led such as could not afford to put up monumental buildings, to decorate chapels with frescos in which their portraits were timidly introduced. But it was only when the Renaissance had attained to a full consciousness of its interest in life and enjoyment of the world that it naturally turned, and indeed was forced to turn, to painting; for it is obvious that painting is peculiarly fitted for rendering the appearances of things with a glow of light and richness of color that correspond to and express warm human emotions.

When it once reached the point where its view of the world naturally sought expression in painting, as religious ideas had done before, the Renaissance found in Venice clearer utterance than elsewhere, and it is perhaps this fact which makes the most abiding interest of Venetian painting.

The growing delight in life, with the consequent love of health, beauty, and joy, was felt more powerfully in Venice than anywhere else in Italy. The explanation of this may be found in the character of the Venetian government, which was such that it gave little room for the satisfaction of the passion for personal glory, and kept its citizens so busy in duties of state that they had small leisure for learning. Some of the chief passions of the Renaissance thus finding no outlet in Venice, the other passions insisted all the more on being satisfied. Venice, moreover, was the only state in Italy which was enjoying, and for many generations had been enjoying, internal peace. This

gave the Venetians a love of comfort, of ease, and of splendor, a refinement of manner, and humaneness of feeling, which made them the first really modern people in Europe. . . .

Thus it came to pass that in the Venetian pictures of the end of the fifteenth century we find neither the contrition nor the devotion of earlier years, when the Church alone employed painting as the interpreter of emotion, nor the learning which characterized the Florentines. The Venetian masters of this time, although nominally continuing to paint the Madonna and saints, were in reality painting handsome, healthy, sane people like themselves, people who wore their splendid robes with dignity, who found life worth the mere living, and sought no metaphysical basis for it. In short, the Venetian pictures of the last decade of the fifteenth century seemed intended not for devotion, as they had been, nor for admiration, as they then were in Florence, but for enjoyment.

The Church itself had educated its children to understand painting as a language, but now that the passions men dared to avow were no longer connected with happiness in some future state only, but mainly with life in the present, painting was expected to give voice to these more human aspirations and to desert the outgrown ideals of the Church. In Florence, the painters seemed unable, or unwilling, to make their art really popular. . . . In Venice alone painting remained what it had been all over Italy in earlier times, the common tongue of the whole mass of the people. Venetian artists thus had the strongest inducements to perfect the processes which painters must employ to make pictures look real to their own generation; and their generation had an altogether firmer hold on reality than any that had been known since the triumph of Christianity. . . .

Painting, in accommodating itself to the new idea, found that it could not attain to satisfactory representation merely by form and color, but that it required light and shadow and effects of space. Indeed, venial faults of drawing are perhaps the least disturbing, while faults of perspective, of spacing, and of color completely spoil a picture for people who have an every-day acquaintance with painting such as the Venetians had. We find the Venetian painters, therefore, more and more intent upon giving the space they paint its real depth, upon giving solid objects the full effects of the round, upon keeping the different parts of a figure within the same plane, and upon compelling things to hold their proper places one behind the other. As early as the beginning of the sixteenth century a few of the greater Venetian painters had succeeded in making distant objects less and less distinct, as well as smaller and smaller, and had succeeded also in giving some appearance of reality to the atmosphere. These are a few of the special problems of painting, as distinct from sculpture for instance, and they are problems which, among the Italians, only the Venetians and the painters closely connected with them solved with any success.

The painters of the end of the fifteenth century who met with the greatest success in solving these problems were Giovanni and Gentile Bellini, Cima da Conegliano, and Carpaccio, and we find each of them enjoyable to

the degree that he was in touch with the life of his day. I have already spoken of the pageants, and of how characteristic they were of the Renaissance, forming as they did a sort of safety-valve for its chief passions. Venice, too, knew the love of glory, and the passion was perhaps only the more intense because it was all dedicated to the State. There was nothing the Venetians would not do to add to its greatness, glory, and splendor. It was this which led them to make of the city itself that wondrous monument to the love and awe they felt for their Republic, which still arouses more admiration and gives more pleasure than any other one achievement of the art-impulse in man. They were not content to make their city the most beautiful in the world; they performed ceremonies in its honor partaking of all the solemnity of religious rites. Processions and pageants by land and sea, free from that gross element of improvisation which characterized them elsewhere in Italy, formed no less a part of the functions of the Venetian State than the high mass in the Catholic Church. Such a function, with doge and senators arrayed in gorgeous costumes no less prescribed than the raiments of ecclesiastics, in the midst of the fairy-like architecture of the Piazza or canals, was the event most eagerly looked forward to, and the one that gave most satisfaction to the Venetian's love of his State, and to his love of splendor, beauty, and gaiety. He would have had them every day if it had been possible, and to make up for their rarity, he loved to have representations of them. So most Venetian pictures of the beginning of the sixteenth century tended to take the form of magnificent processions, if they did not actually represent them. They are processions in the Piazza, as in Gentile Bellini's 'Corpus Christi' picture, or on the water, as in Carpaccio's picture where St. Ursula leaves her home; or they represent what was a gorgeous but common sight in Venice, the reception or dismissal of ambassadors, as in several pictures of Carpaccio's St. Ursula series. Not only the pleasure-loving Carpaccio, but the austere Cima, as he grew older, turned every biblical and saintly legend into an occasion for the picture of a pageant.

But there was a further reason for the popularity of such pictures. The decorations which were then being executed by the most reputed masters in the Hall of the Great Council in the Ducal Palace were, by the nature of the subject, required to represent pageants. The Venetian State encouraged painting as did the Church, in order to teach its subjects its own glory in a way that they could understand without being led on to critical inquiry; and although the paintings in the Ducal Palace doubtless gave a decided incentive to artists, their effect upon the public, for whom they were designed, was even greater. The councilors were not allowed to be the only people to enjoy fascinating pictures of gorgeous pageants and ceremonials. The mutual aid societies—the schools, as they were called—were not long in getting the masters who were employed in the Ducal Palace to execute for their own meeting-places pictures equally splendid. The schools of San Giorgio, Sant' Ursula, and San Stefano employed Carpaccio, the schools of San Giovanni and San Marco, Gentile Bellini, and other schools employed minor painters. . . .

Just as the State chose subjects that glorified itself and taught its own his-

tory and policy, so the schools had pictures painted to glorify their patron saints, and to keep their deeds and example fresh. Many of these pictures—most, in fact—took the form of pageants; but even in such, intended as they were for almost domestic purposes, the style of high ceremonial was relaxed and elements taken directly from life were introduced, and found a sudden and assured popularity, for they play a more and more important part in the pictures executed for the schools, many of the subjects of which were readily turned into studies of ordinary Venetian life. This was particularly true of the works of Carpaccio. Much as he loved pageants, he loved homelier scenes as well. His 'Dream of St. Ursula' (Plate v) shows us a young girl asleep in a room filled with the quiet morning light. Indeed, it may be better described as a picture of a room with the light playing softly on the walls, upon the flower-pots in the window, and upon the writing-table and the cupboards. A young girl happens to be asleep in the bed, but the picture is far from being a merely economic illustration to this episode in the life of the saint. Or, again, take St. Jerome in his study, in the Church of San Giorgio degli Schiavoni (Plate ix). He is nothing but a Venetian scholar, seated in his comfortable, bright library, in the midst of his books, with his little shelf of bric-à-brac running along the wall. There is nothing in his look or surroundings to speak of a life of self-denial or of arduous devotion to the problems of sin and redemption.

In other words, Carpaccio's quality is the quality of a painter of the genre, of which he was the earliest Italian master. His genre differs from Dutch or French not in kind, but in degree. Dutch genre is much more democratic, and, as painting, it is of a far finer quality; but it deals with its subject, as Carpaccio does, for the sake of its own pictorial capacities, and for the sake of the effects of color and of light and shade. . . .

In the sixteenth century painting was not looked upon with the estranging reverence paid to it now. It was almost as cheap as printing has become since, and almost as much employed. When the Venetians had attained the point of culture where they were able to differentiate their sensations and distinguish pleasure from edification, they found that painting gave them decided pleasure. Why should they always have to go to the Ducal Palace or to some school to enjoy this pleasure? That would have been no less a hardship than for us never to hear music outside of a concert-room. This is no merely rhetorical comparison, for in the life of the Venetian of the sixteenth century painting took much the same place that music takes in ours. He no longer expected it to tell him stories or to teach him the catechism. Printed books, which were beginning to grow common, amply satisfied both these needs. He had as a rule very little personal religion, and consequently did not care for pictures that moved him to contrition or devotion. He preferred to have some pleasantly colored thing that would put him into a mood connected with the side of life he most enjoyed—with refined merrymaking, with country parties, or with the sweet dreams of youth. Venetian painting alone among Italian schools was ready to satisfy such a demand, and it thus became the first genuinely modern art; for the most vital difference that can



be indicated between the arts in antiquity and modern times is this, that now the arts tend to address themselves more and more to the actual needs of men, while in olden times they were supposed to serve some more than human purpose.

CARPACCIO is, in the most vital and conclusive sense, a man of genius, who will not at all supply you, nor can in the least supply himself, with sublimity and pathos to order; but is sublime, or delightful, or sometimes dull, or frequently grotesque, as Heaven wills it; or—as profane persons will say—as the humor takes him.—JOHN RUSKIN

W. J. STILLMAN

‘OLD ITALIAN MASTERS’

CARPACCIO had the Venetian sense of color in a high degree, but the telling of his story was evidently more important to him than his technique, and he never attained the complete mastery of oils that some of his contemporaries gained. As a story-teller, however, he has had no superior in the school of Venice, and perhaps none in Italian art. His imagination is wayward, subtle, full of minute inventions and happy surprises, and his originality is distinct, and, in his most matured and characteristic work, almost separates him from the contemporary Venetian art, though in his methods he at times adheres to one or another of the teachers with whom he was associated in his early training.

Carpaccio leaves upon me the impression of an artist in whom the subject had always overpowered the art, in whom invention ran so far ahead of the power of delivery that he had no time to wait for his brush to do its work completely. To the dilettante who studies him, and who is not led aside from the intellectual conception by the critical study of methods and technical mastery, he offers more intense satisfaction than some of the greater painters—a satisfaction which I must hold to be apart from the purely artistic standard. It is on this ground that Ruskin does him honor.

Living and dying as Carpaccio did in the midst of a community in which the technical appreciation of art had been fed to the utmost by daily study of the greatest triumphs of color the world has seen, his life and his exit from it, as well as his works, attracted less attention than they merited. Thus it is that we know nothing of him personally, and know not when or where he was born, nor the time and place of his death.

WHAT stirs one most in Carpaccio is his faith, his warmth, the power he has of moving and being moved, the truth and depth of his expression, his unparalleled sincerity.—CHARLES YRIARTE

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS ‘VASARI’S LIVES’

CARPACCIO is the minstrel, the tale-teller; more than any of the others of his school of Venice he fascinates and entertains. His canvases delight us with what seems a strange and wonderful mingling together of the

Bible and 'The Arabian Nights,' yet his piety is unaffected and his gaiety is steadied by a flavor of Flemish earnestness. He is a true Venetian of Venice, that marvelous hybrid in the arts, with its Byzantine sense of color, its quaint overlay of northern influence, its solid Italian good sense and realism; and it is partly because he tells us, with the sincerity of one who is still to a certain extent a primitive master, the wonderful story of this meeting of East and West and North, that his pictures hold us so long.

Like Gentile Bellini, Carpaccio loves a panoramic development of a subject with a regular architectural setting and a foreground filled with busy figures; but although he is a much less skilful draftsman than Gentile, he has far more invention and poetic sense. Indeed, though he is inferior to Giovanni Bellini in depth of feeling, or loftiness of style, he unites in a very happy way the qualities of the great Bellini brothers. His drawing is often faulty; his figures spindle-shanked, short-bodied, and sometimes cloven almost to the waist by their long legs; his faces are frequently homely, others of them are lacking in construction; but the charm of his work makes up for all, while the lightness of treatment of his sacred legends is qualified and ennobled by some of the clearest and most golden color to be found in the whole range of art.

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## The Works of Carpaccio

DESCRIPTIONS OF THE PLATES

'ST. VITALIS AND OTHER SAINTS'

PLATE I

CARPACCIO painted this famous picture in the year 1514, for the Church of San Vitale, Venice, where it may still be seen in the choir of the church, behind the high altar.

According to the legend, St. Vitalis of Ravenna, who served in the army of the Roman Emperor Nero and was converted to Christianity by St. Peter, was tortured and buried alive, as a punishment for having cared for the body of a Christian martyr and given it honorable burial. In early paintings he is represented as a soldier, sometimes with a martyr's crown, and sometimes on horseback as in this picture by Carpaccio, where he is shown clad in armor and mounted on a white charger. St. Valeria, his wife, in red cloak and green robe and holding a martyr's palm, stands beside him. Near her is St. George with the standard of victory. On the other side are St. John the Baptist with a lamb, and St. James with book and staff, their long red mantles harmonizing with the landscape background beyond. Upon a balcony surmounting a high arched screen are the two sons of St. Vitalis—St. Gervasius and St. Protasius—attended by St. Peter with a book, and St. Andrew bearing a cross. One of Carpaccio's charming little angel-musicians is seated between them, and above, the Virgin and Child appear in glory.

Although not one of Carpaccio's greatest works, lacking, as Signor Mol-

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menti has said, "the freshness and serenity of youthful inspiration," this altarpiece is interesting not only because of the original and somewhat curious arrangement of the different groups, but for the rich architectural details and the charming landscape seen between the open arches of the screen.

The picture measures over nineteen feet high by about eight feet wide. The figures are life-size.

SCENES FROM THE LEGEND OF ST. URSULA

PLATES II, III, IV, AND V

**A**CCORDING to the legend of St. Ursula, a certain king of Brittany, whose name in the Italian version of the story was Mauro, had a beautiful and accomplished daughter called Ursula. Her hand was sought in marriage by numerous suitors, and among other aspirants was Conon, son of Agrippinus, King of England. Ambassadors from the English court were accordingly despatched to Brittany to present to King Mauro the proposal of their monarch that the princess should become the wife of his son. Now Ursula had determined to wed no one, in order that she might the more diligently devote herself to the service of religion; but in accordance with her father's wishes she consented to be affianced to the English prince on three conditions: first, that the King of England should give her as attendants eleven thousand virgins of noble birth; secondly, that before the proposed marriage three years should be allowed her and her companions in which to make a pilgrimage to Rome to visit certain shrines; and thirdly, that Prince Conon and his suite should become Christians.

With this reply the English ambassadors returned to their king, who at once agreed to accept all the conditions, and forthwith Prince Conon set out to pay the princess a visit before she should embark upon her pilgrimage.

In the course of time Ursula and her virgin attendants reached Rome, where they were welcomed by Pope Cyriacus, and joined by Prince Conon and his suite, who had arrived on the same day by a different route. Ursula now confided to her lover that it had been revealed to her in a dream that she and her companions were doomed to suffer martyrdom at Cologne, through which city they must pass on their return home. Warned of her impending fate, Prince Conon abandoned all hope of marriage with the princess, and kneeling by her side at the feet of Pope Cyriacus, received baptism at his hands, and assumed the name of Ethereus, to express the purity and regeneration of his soul.

The whole party then set out on their homeward journey, accompanied by the pope and several cardinals and bishops; but when they had proceeded as far as Cologne, they found themselves surrounded by the Huns, who were then laying siege to that city, and by whom they were all mercilessly put to death. Prince Conon was the first to die at the feet of his beloved princess. She herself was shot dead by the arrows of the heathen king of the Huns, and her spirit, with the spirits of all her virgin attendants and those of her betrothed husband and his companions, ascended into heaven and there received the reward of their martyrdom.

Such, in brief, is the legend of St. Ursula, a legend which before Carpaccio's

famous paintings of its various scenes were executed had long been a favorite subject with early artists and had already inspired the delicate brush of the Flemish painter, Hans Memling, whose work, 'The Shrine of St. Ursula,' in Bruges, had attained wide celebrity. Carpaccio's illustrations of the story bear a close affiliation with Memling's paintings, showing, as a recent critic has said, "how straight was the road that led in the fifteenth century from the canal cities of the North to the city of the lagoons on the Adriatic."

Carpaccio's pictures of the legend of St. Ursula were painted between the years 1490 and 1495 for the Scuola di Sant' Ursula, an institution in Venice devoted to the support and education of orphan girls. Taken collectively, these paintings, now in the Venice Academy, are the artist's greatest work. Individually, however, they are of varying merit. The finest among them, of which four examples are here reproduced, show us Carpaccio at his best—as the unsurpassed teller of legend and romance, the painter *par excellence* of the brilliant pageantry of Venice.

PLATE II: 'THE ENGLISH AMBASSADORS BEFORE KING MAURO.' In the center of this picture, which is divided into three parts, we see Mauro, King of Brittany, seated among his courtiers, receiving the ambassadors of the English king, one of whom, clad in a rich robe of black and gold brocade, kneels before him and presents a letter from Agrippinus, asking the hand of Princess Ursula for his son. In the distance, bordering a canal, are Venetian buildings rendered in delicate tones of color. To the left of this scene, in a loggia of the palace, attendants in picturesque and bright-colored costumes are gathered, and to the right we see King Mauro, his robe of soft brownish yellow relieved by the white spread and mulberry-colored canopy of the bed beside which he is seated, discussing the proposed marriage with his daughter, who, as she stands before him in gown of grayish blue and bright red mantle, enumerates the conditions upon which she will consent to marry the English prince.

The picture is on canvas, and measures nine feet one inch high by about nineteen feet wide.

PLATE III: 'RETURN OF THE AMBASSADORS TO ENGLAND.' Under a pavilion supported by marble columns the English king receives his ambassadors upon their return from Brittany. Although the scene is supposed to be laid in England, the whole character is distinctly Venetian, from the carefully detailed architecture to the various groups of people in picturesque costumes of richly brocaded tunics, bright red stockings and caps—even to the monkey which Carpaccio has placed on the steps of the king's pavilion and has humorously arrayed as a Venetian senator.

Elaborately as the details of the scene are carried out, they are all subordinated to the principal incident of the composition. "The sunlight effect under which the picture is painted," writes Sir Charles Eastlake, "the refined sense of color which it displays, and, above all, the genuine naturalism of the scene, combine to render this work one of the most attractive in the series."

The canvas is nearly ten feet high by seventeen feet wide.

PLATE IV: 'THE ENGLISH PRINCE TAKES LEAVE OF HIS FATHER.' This picture, divided by a flagstaff into two parts, represents, on the left, the English king standing on a pier surrounded by his courtiers and bidding farewell to Prince Conon, who kneels before him to receive the paternal blessing before setting out to visit his affianced bride. The feudal castles with crenelated towers introduced in the background are intended to represent an English port, but are more suggestive of Italian architecture.

Immediately to the right of the flagstaff we see the landing of the prince in Brittany and his meeting with Ursula, while at the extreme right of the picture, the prince and princess kneel before King Mauro. Here again the architectural setting carries us to Venice, as do the brilliant costumes, elaborate in detail, and rich in their varying tones of red, the blue waters of the sea, in which ships of fantastic shape are anchored, and, above them all, the luminous Italian sky. Of the whole series, this canvas is the most pictorial and entertaining. It measures nine feet one inch high by twenty feet wide.

PLATE V: 'THE DREAM OF ST. URSULA.' This picture, which measures about nine feet square, and is the most naively charming in the series, shows us the bedchamber of St. Ursula, who lies peacefully sleeping in her high four-post bedstead with its canopy and coverlet of red. Through a doorway on the right an angel enters in a flood of early morning light, bearing in his hand a palm, emblem of Ursula's future martyrdom.

In Mr. Ruskin's poetical description of this picture, unfortunately too long to be given here, each exquisitely rendered detail of the medieval room is noted—the arched windows, painted crimson around their edges, and partly open to the morning sky; the Greek vases on the sills, with a plant in each; the sage-green cloth that covers the lower part of the walls, white and bare above; the low reading-table with white fringed cover, and open book lying on it; the case of books near by; the small blue slippers of the princess beside the bed; her crown placed on a ledge at the foot; and the little dog, which, though awake and vigilant, takes no notice of the entrance of the heavenly visitant.

"The other pictures of the series," writes Mrs. Oliphant, "may be more rich in incident and expression, and have a higher dramatic interest, but the sleep of Ursula is exquisite and goes to every heart."

'ST. STEPHEN DISPUTING WITH THE DOCTORS'

PLATE VI

THIS picture, one of a series consisting of four canvases and an altar-panel, painted by Carpaccio between 1511 and 1515 for the Scuola di San Stefano at Venice, is now in the Brera Gallery, Milan. Of the other pictures of the series, all representing scenes from the life of St. Stephen, one is in the Louvre, one in the Berlin Gallery, and another in the Museum of Stuttgart. The fifth picture—the altar-panel—has disappeared.

In the painting reproduced in Plate VI Carpaccio has represented the youthful St. Stephen, in his deacon's habit of red embroidered with gold, disputing with the doctors of the law, who, dressed in brown, scarlet, and blue

gowns, with black caps or white turbans on their heads, are grouped about him, some seated beneath an open portico supported by columns, others standing just outside. The canvas measures about four feet eight inches high by nearly six feet wide. The figures are about a quarter the size of life, the heads are well modeled, and the faces full of expression.

The architectural setting of the scene is especially well rendered. The various buildings, both European and oriental in character, are painted with all the care that Carpaccio invariably bestowed upon the architectural details of his pictures, which are here thrown into relief by a background of a charming Italian landscape with blue sky and light clouds.

‘THE PRESENTATION IN THE TEMPLE’

PLATE VII

**T**HIS celebrated picture, Carpaccio’s masterpiece, was painted in the year 1510 for the Church of San Giobbe, Venice. It is now in the Venice Academy, where it hangs near the great altar-piece by Giovanni Bellini painted for the same church (see Volume 1, Part 9, of this SERIES), and with which, though less golden in color, it may well be compared in grandeur of composition and beauty of conception.

The Virgin stands in an apsidal recess decorated with mosaics, bearing the Child Jesus in her arms and attended by two richly dressed young women, one of whom carries a basket containing doves. The Virgin’s robe is pale crimson, her long mantle peacock blue, and a white linen veil covers her head. Opposite to her, in an attitude of deep reverence, is St. Simeon followed by two priests. He is clad in the garments of a bishop, with cope of gold and purple brocade bordered with a band on which various scenes from the Old Testament are exquisitely represented in feigned embroidery. On the marble steps leading to the recess are seated three golden-haired children in bright-hued robes.

“This is a very impressive work,” writes Sir Charles Eastlake. “In the finely conceived and venerable head of Simeon we find united an expression of tenderness and dignity rarely realized by any painter of this period. The Infant Christ is exquisitely graceful. The Virgin’s features, though beautiful, are less interesting than those of her nearest companion. Among the chief charms of the picture is the delightful trio of angels—one may almost call them celestial children, for they are wingless—which supplements and completes the composition. In every detail the sense of color is refined and harmonious, though time, and possibly the light in which it is hung, have imparted a somewhat gray tone to the picture.”

‘THE MEETING OF ST. JOACHIM AND ST. ANNA’

PLATE VIII

**I**N this picture, painted in the year 1515 for the Church of San Francesco, at Treviso, and now in the Venice Academy, Carpaccio has represented the story, told in the Apocrypha, of the meeting of the parents of the Virgin before the Golden Gate. St. Anna’s robe is blue with yellow sleeves, and she wears a long red mantle. St. Joachim is clad in a green robe, red

tunic, and gray cloak embroidered with gold. At the right of the picture stands St. Ursula in a blue gown, yellow underskirt, and rose-colored mantle. A crown is placed upon her blond hair, and she holds a banner and a martyr's palm. St. Louis of France is on the left, in purple robe and mantle of blue and gold brocade with ermine cape.

"The action of the principal group is pathetic in motive," writes Sir Charles Eastlake, "notwithstanding the large and cumbrous folds in which the draperies are cast. The carefully detailed architecture of the background indicates a transition from medieval to Renaissance types. The painting, which is executed on panel, is distinguished by a smooth hard impasto, and by the use of rich but carefully gradationed colors. The facial shadows are light and transparent, while those which define the draperies are forcible to excess. The drawing of the hands throughout is refined and delicate."

Taine, giving less attention to the technical qualities of the work, was struck by the poetic beauty of the faces. "No more serene and peaceful countenances can be imagined," he writes. "St. Ursula, pale and gentle, her head slightly inclined to one side, is indeed a saint; all the candor, humility, and piety of the middle ages are expressed in her face and attitude."

The picture measures about six feet high by five and a half feet wide, and the principal figures are two-thirds the size of life.

'ST. JEROME IN HIS STUDY'

PLATE IX

**B**ETWEEN the years 1502 and 1511 Carpaccio painted a series of pictures for the Church of San Giorgio degli Schiavoni (St. George of the Slavonians) belonging to the Scuola or Confraternity of St. George and St. Tryphonius, which had been established in Venice fifty years before by some charitable men of Dalmatia, of the Illyrian or Slavonic nation, for the relief of poor sailors and others of their own nationality.

Upon entering this little church we find ourselves in a rectangular room with walls wainscoted in dark wood. Above the wainscoting are nine pictures by Carpaccio, each about four feet and a half high, and all varying in width, representing seven scenes from the lives of St. Jerome, St. George, and St. Tryphonius, and two from sacred history. Such is the harmony of color produced by these paintings in the dim light of the church—a harmony of violet, rose, green, white, yellow, and ultramarine—that, as Mr. Ruskin has said, the effect is that of "soft evening sunshine, or glow from embers on the hearth; resolving itself into a kind of checkering, as of an eastern carpet of more than usually broken and sudden variegation."

The three paintings on the right of the entrance represent scenes from the life of St. Jerome. Born about the middle of the fourth century, this saint was celebrated for his piety and his learning; his Latin version of the Bible, known as the Vulgate, being alone sufficient to establish his fame as a scholar, and cause him to be regarded as the special patron of students of theology.

In the picture reproduced in Plate ix, one of the finest and best preserved of the series, Carpaccio has given us one of the earliest examples of genre-

painting. Clad in a white surplice and red gown, a dark brown cape covering his shoulders, St. Jerome is seated at his writing-table. All the appointments of the room—the Venetian furniture, elegant and graceful in form, the books and ornaments arranged on shelves, the manuscripts scattered over the floor, even the little white dog watching his master so intently—show that Carpaccio, as Signor Molmenti has observed, did not derive his inspiration from the mysticism of the middle ages, but, in a spirit characteristic of the Renaissance, has portrayed a scene taken from the actual world about him. "This realism," writes Symonds, "if the name can be applied to pictures so poetical as Carpaccio's, is not like the Florentine realism, hard and scientific. A natural feeling for grace and a sense of romance inspire the artist, and breathe from every figure that he paints."

"The picture of 'St. Jerome in his Study,'" writes Mr. Henry James, "is a pearl of sentiment, and I may add, without being fantastic, a ruby of color. It unites the most masterly finish with a kind of universal largeness of feeling, and he who has it well in memory will never hear the name of Carpaccio without a throb of almost personal affection."

'COMBAT OF ST. GEORGE AND THE DRAGON'

PLATE X

THIS picture in the Church of San Giorgio degli Schiavoni, Venice (see the description of Plate IX), is an example of the painter's skill as a teller of legends and fairy-tales. It represents a scene from the life of St. George, who, so the story goes, delivered the land of Lybia from the ravages of a terrible dragon which had put to flight all who had ventured to attack it, and had destroyed many by its poisonous breath. To appease the hunger of this monster the people were obliged to provide it with two sheep daily, and when all the sheep had been consumed they drew lots and gave the dragon their children. Finally the lot fell upon the only daughter of the king of that country, who, in his grief, offered the half of his kingdom if his child might be spared the dreadful fate. His prayers and protestations were, however, in vain, and accordingly the princess, clothed in her royal robes, went forth to the sacrifice. As she stood in the place where the monster came each day for his victims, it happened that St. George passed that way, and upon learning from the princess the cause of her sorrow, offered himself as her champion to do battle with the dragon, which at that moment was seen approaching. Thereupon, making the sign of the cross, St. George rushed to the combat, and after a fierce struggle, vanquished the monster and led him dying into the city, where he agreed to kill him, on condition that the king and all the people would embrace Christianity.

The picture reproduced in Plate X represents the combat of St. George and the dragon. The saint in armor, mounted on a brown horse, and with his yellow hair floating in the breeze, rides full tilt at the dragon, transfixing him with his spear. The rescued princess, in long red mantle, stands at the right. The ground is strewn with the remains of former victims, and in the distance, near a blue sea, is seen an eastern city, its towers and minarets outlined against the glow of a sunset sky. Much has been written in praise of



this famous picture, most notably by Mr. Ruskin, whose excessive admiration for it and others of the series is poetically, but in no way critically, expressed in a supplement to his 'St. Mark's Rest,' entitled 'The Shrine of the Slaves.'

"This St. George," write Vasari's recent editors, "rides straight out of the Seven Champions of Christendom; he is very famous among æsthetes and artists, and has been praised so highly that he has had perhaps a little more than his deserts. Rising in his stirrups, bending forward at the waist, painted as by one who knew how real knights at real joustings looked, and how they sat their horses, this flaxen-haired, black-armored hero is a most charming militant saint, but his horse, though it gallops with plenty of movement, is a hobby-horse after all, and to place the St. George on a par with the statue of Colleone or that of Gattamelata would be to mistake the nature of art criticism."

A LIST OF THE PRINCIPAL PAINTINGS BY CARPACCIO  
WITH THEIR PRESENT LOCATIONS

**A**USTRIA. CAPODISTRIA, CATHEDRAL: Madonna, Child, and Saints—CAPODISTRIA, TOWN HALL: Entry of a Podestà—PIRANO, CHURCH OF ST. FRANCIS: Madonna, Child, and Saints—VIENNA, IMPERIAL GALLERY: Christ Adored by Angels; Communion of St. Jerome; Burial of St. Jerome—ENGLAND. HAIGH HALL, LORD CRAWFORD'S COLLECTION: Portrait of a Lady—LONDON, NATIONAL GALLERY: Madonna with Saints and Doge Giovanni Mocenigo—LONDON, MR. R. H. BENSON'S COLLECTION: A Saint Reading—FRANCE. CAEN, MUSEUM: Santa Conversazione (in part)—PARIS, LOUVRE: St. Stephen Preaching—GERMANY. BERLIN GALLERY: Madonna with St. Catherine and St. Jerome; Consecration of St. Stephen—FRANKFORT, STÄDEL INSTITUTE: Madonna and Infant St. John—STUTTGART, MUSEUM: Martyrdom of St. Stephen; Glory of St. Thomas—ITALY. FERRARA, CIVIC PICTURE GALLERY: Death of the Virgin—FLORENCE, UFFIZI GALLERY: Finding of the True Cross (a Fragment)—MILAN, BRERA GALLERY: St. Stephen Disputing with the Doctors (Plate VI); Presentation of the Virgin (in part); Marriage of the Virgin (in part)—POZZALE, CHURCH: Madonna and Saints—VENICE, ACADEMY: Meeting of St. Joachim and St. Anna (Plate VIII); The Presentation in the Temple (Plate VII); Martyrdom of the Ten Thousand Christians; The Patriarch of Grado Healing a Madman; Institution of Pilgrimages to Jerusalem; NINE SCENES FROM THE LEGEND OF ST. URSULA: The English Ambassadors before King Mauro (Plate II); King Mauro Bids Farewell to the Ambassadors; Return of the Ambassadors to England (Plate III); The English Prince Takes Leave of his Father (Plate IV); Pope Cyriacus Meets St. Ursula and her Virgins; The Dream of St. Ursula (Plate V); St. Ursula Arrives at Cologne; Martyrdom of St. Ursula; St. Ursula in Glory—VENICE, CORRER MUSEUM: Two Venetian Ladies; Visitation; Portrait of a Man—VENICE, DUCAL PALACE: Lion of St. Mark—VENICE, CHURCH OF SAN GIORGIO MAGGIORE: St. George and the Dragon—VENICE, CHURCH OF SAN GIORGIO DEGLI SCHIAVONI: St. Jerome in his Study (Plate IX); Death of St. Jerome; St. Jerome and the Lion; Conversion of Matthew the Publican; Christ in the Garden of Gethsemane; St. Tryphonius Killing the Basilisk; King Aia and his Wife Baptized by St. George; Combat of St. George and the Dragon (Plate X); St. George Bringing the Dying Dragon into the City—VENICE, CHURCH OF SAN GIOVANNI E SAN PAOLO: Coronation of the Virgin—VENICE, LAYARD COLLECTION: St. Ursula with her Father; Assumption of the Virgin; Augustus and the Sibyl—VENICE, CHURCH OF SAN VITALE: St. Vitalis and other Saints (Plate I).

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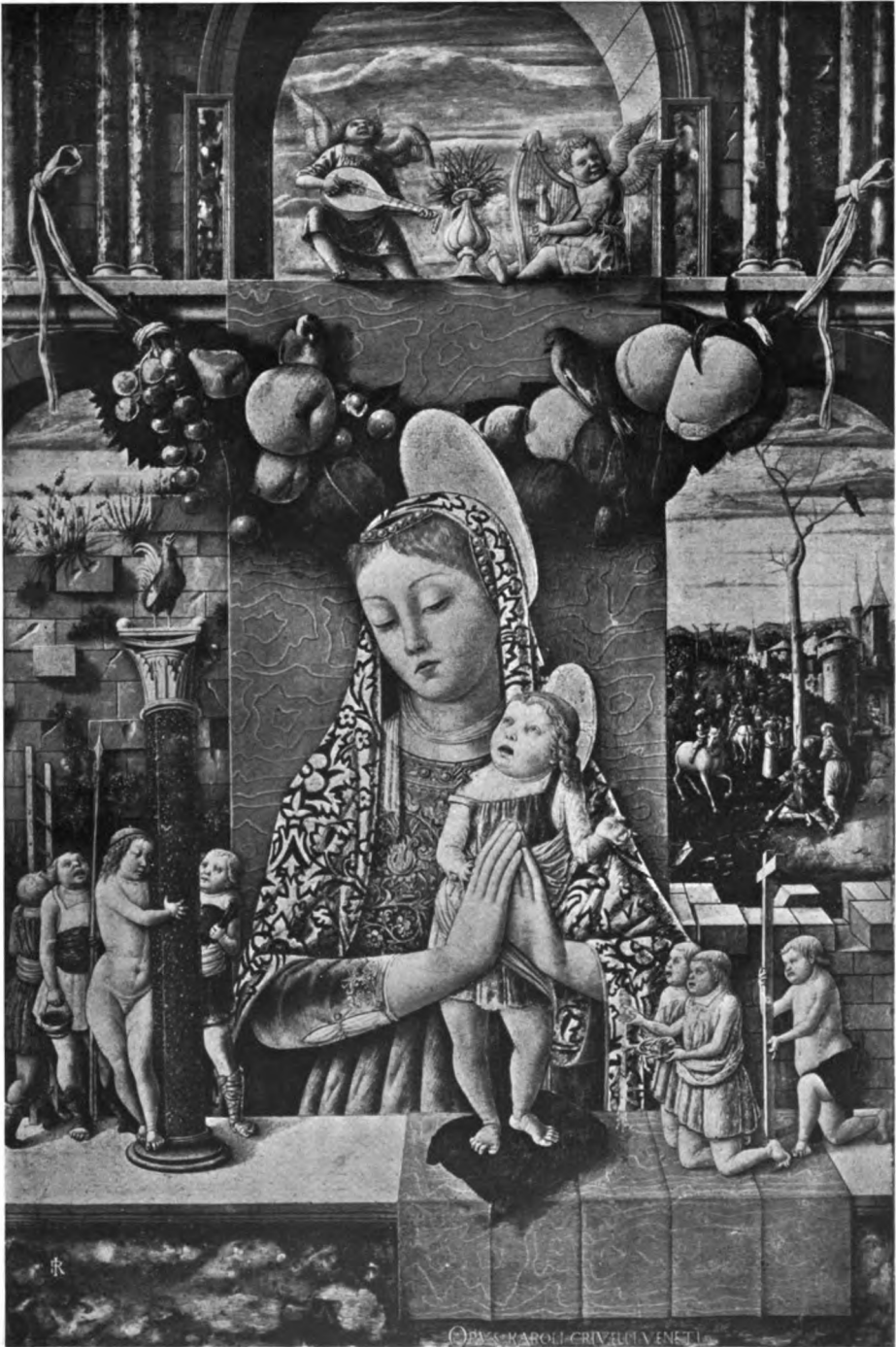
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MASTERS IN ART

**Crivelli**

VENETIAN SCHOOL





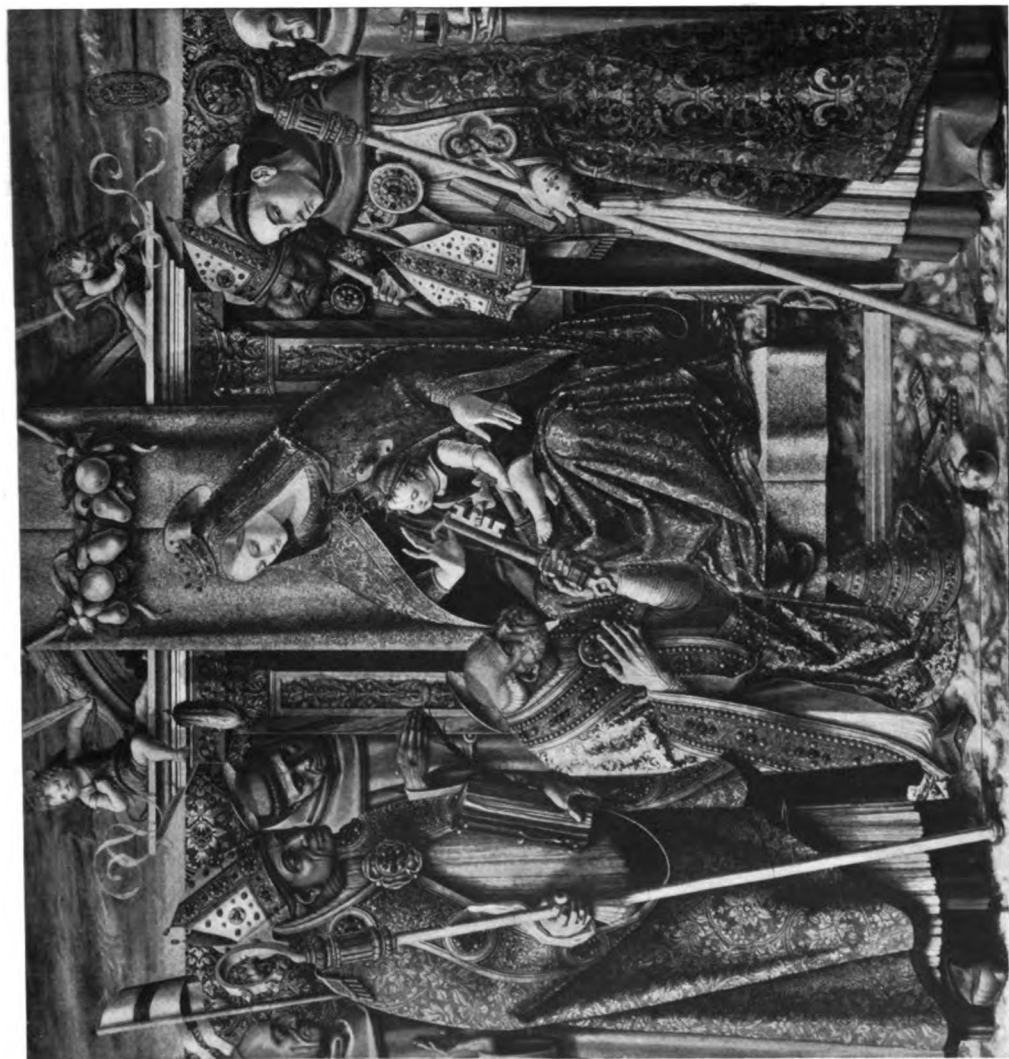




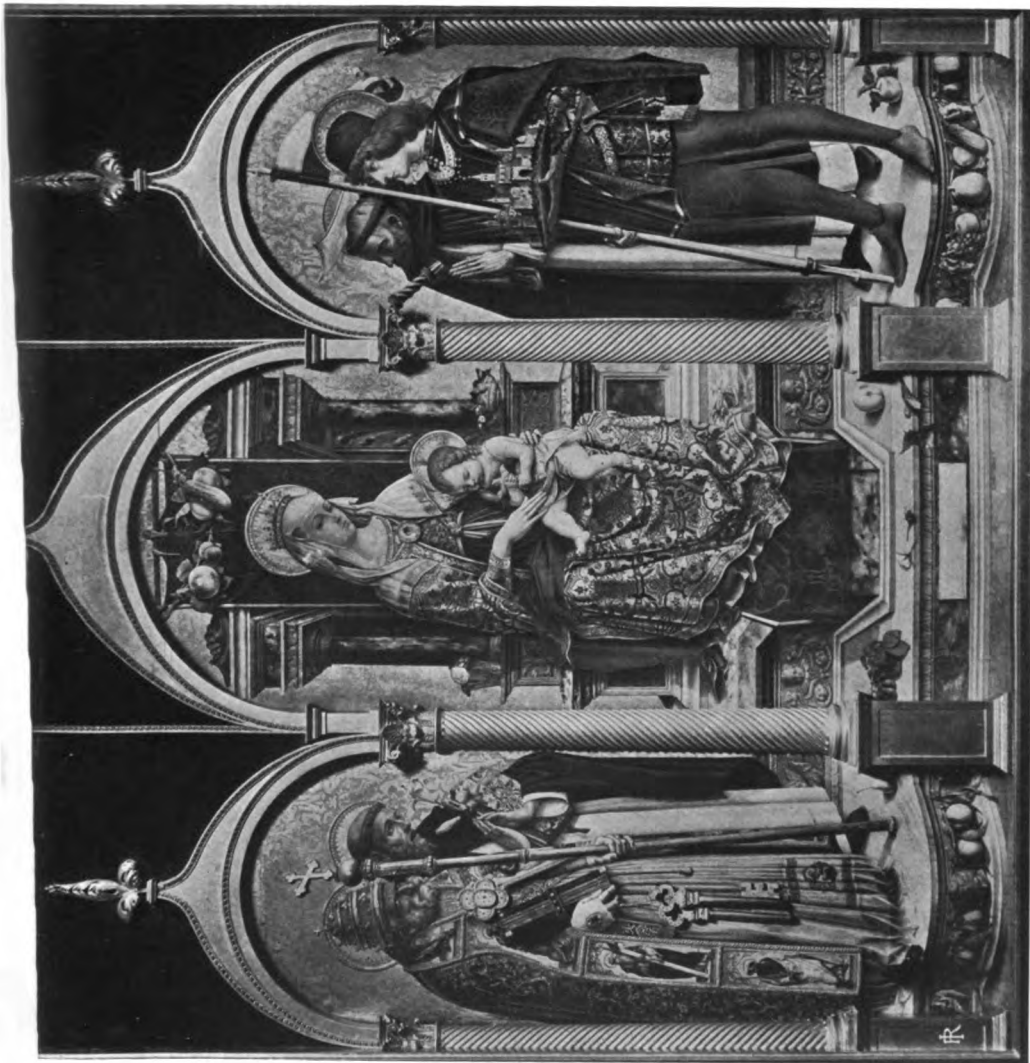
CRIVELLI  
PIETÀ  
LATERAN MUSEUM, ROME







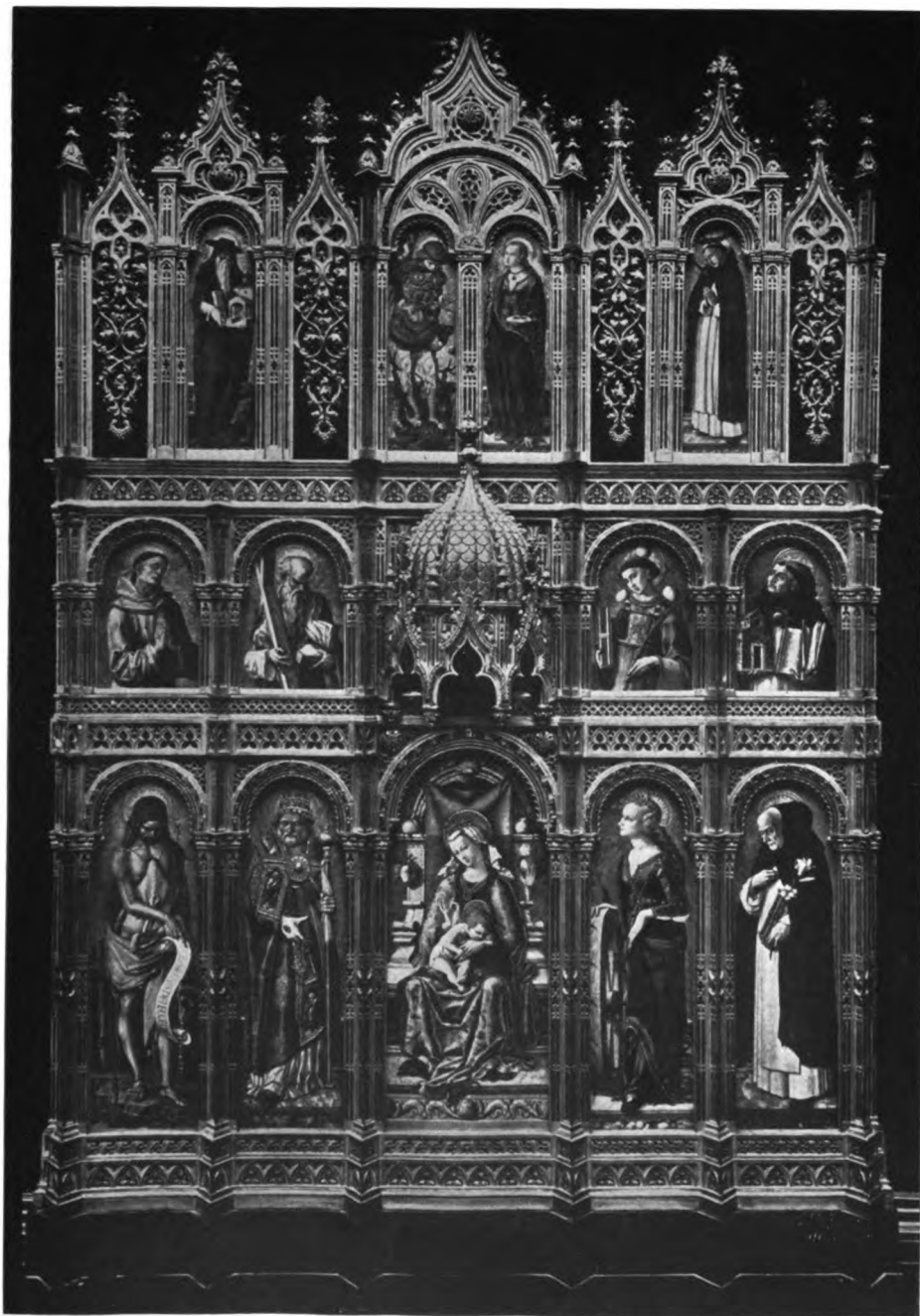




MASTERS IN ART PLATE IV  
 PHOTOGRAPH BY ANDERSON  
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CRIVELLI  
 TRIPTYCH: VIRGIN AND CHILD AND FOUR SAINTS  
 BRERA, MILAN









MASTERS IN ART PLATE VI

PHOTOGRAPH BY HANFSTAENGL

[ 55 ]

GRIVELLI  
THE ANNUNCIATION  
NATIONAL GALLERY, LONDON

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# Carlo Crivelli

BORN 1430-1440(?): DIED AFTER 1493  
VENETIAN SCHOOL

ALMOST nothing is known either through records or tradition of the life of Crivelli, and Vasari does not mention him in his 'Lives.' Therefore all we know about this early master must be gained from internal evidence, through study of the pictures themselves, and their *provenance*, and thus a little mass of information may be gathered concerning Crivelli which is not wholly a matter of conjecture. Fortunately, he always signed his pictures and nearly always dated them. The most significant fact in his signature is that the word 'Venetus' always appears, implying that he came from either Venice or the district around Venice, or at least that his artistic education was due to the Venetians, and that he was proud of the fact and wished to perpetuate it. His earliest dated picture is the altar-piece at Massa Fermana in the Marches, of 1468, and his latest, the 'Coronation of the Virgin' in the Brera Gallery at Milan, which is dated 1493; and as Mr. G. McNeill Rushforth, in his scholarly monograph on Crivelli, points out, this would cover an artistic activity of only twenty-five years. As his earliest works show a fully developed style peculiar to himself, it is safe to infer that his period of apprenticeship, covering the years, perhaps, from 1460-1468, or even earlier, was ended, and that the artist was born about 1440. Thus he would have begun painting at about twenty years of age; Mantegna, his contemporary, was only twenty-one when his early altar-piece, now in the Brera, was painted. On the other hand, Crivelli's latest pictures show great maturity of style but no indication of failing powers, so that we may infer that he was cut off in his prime, and died shortly after 1493.

In judging of Crivelli's masters we must consider first who were the teachers and what the influences prevalent at Venice during the years 1440-1460, and, secondly, to whom the characteristics of Crivelli's style point. Venice, with her trade relations with Constantinople, long was influenced by Byzantine tradition, and the hierarchic style of painting. This tendency may be shown in Crivelli's early predilection for the ancona, the altar-piece in many parts, where the subject of the central panel is generally the Virgin and Child, and the surrounding figures of saints, in full-length and in half-length, are on separate panels, all united by an elaborate architectural frame. Signor

Ridolfi, writing in the seventeenth century, suggests Jacobello del Fiore as Crivelli's master; but a recently edited collection of documents by Professor Osvaldo informs us that the former artist died before 1440. Therefore he could not have been the teacher of Crivelli, though the latter might owe much to the art of Jacobello, as he was a prominent teacher in Venice in his time. But between Jacobello's well-known picture in the Academy of that city, 'Justice between Michael and Gabriel,' and Crivelli's work there is little similarity, excepting in the use of raised gold ornamentation common to the whole Venetian school of that period. Signors Crowe and Cavalcaselle have suggested Giambono as a possible master of Crivelli, but there is even less similarity here.

About this time, however, new life was infused into Venetian art from the neighboring school of Murano. Antonio Vivarini of this school was influenced both by the work of Gentile da Fabriano and Pisanello in the Doge's Palace and by his co-partnership with a German artist, probably from Cologne. This partnership was dissolved later, and in the altar-piece in the Lateran Museum dated 1464, and signed by Antonio Vivarini alone, both in the general form of the ancona and in the half-lengths of the upper tier of saints, we see, in their severity and earnestness, a close similarity to the style of Crivelli.

Contemporaneous with this new movement in Venetian art, a similar awakening was taking place in Padua, due to the famous art school of Squarcione and the coming of Donatello to that city in 1444 to execute the bronze reliefs for the altar of the church of San Antonio. Squarcione had traveled extensively in Greece and Italy, and had for those days a fine collection of sculpture of classic antiquity which his pupils diligently studied. All those young artists who came under these two influences in Padua, the most conspicuous of whom was Mantegna, may be recognized by the plastic character of their work, by the use of elaborate accessories, festoons of fruit and flowers, and sculptured architectural details. These are all characteristic of Crivelli's work, as is witnessed in nearly every picture of his. Mr. Rushforth suggests that this Paduan influence might have come through Bartolomeo Vivarini, Antonio's younger brother, who shows in his work the influence of Squarcione; but this is not a reasonable supposition, as the Paduan influence is shown to be so much stronger in the work of Crivelli than in that of Bartolomeo, pointing to the fact that the former came under the direct influence of the Paduans. Crivelli's pictures can be compared most nearly to those of Gregorio Schiavone, who signs himself "*disipuli Squarcioni*" (pupil of Squarcione). To sum up in a few words, we may say that Crivelli was influenced by the old Byzantine school of painting in Venice; and if not a pupil, he at least came under the direct influence of both Antonio Vivarini of Murano and Squarcione of Padua.

So much for the artistic education of Crivelli. Now we may glean a few facts about his life from the pictures themselves. Although the altar-piece of Massa Fermana bears the earliest date of any picture from his hand, that of 1468, yet the Madonna picture at Verona (plate 1) seems less mature in its

style and closer to Schiavone, and is regarded by all critics as Crivelli's earliest work. The history of this picture can be traced back to the monastery of San Lorenzo in Venice, the only picture of his which can be proved to have come from that city. All his other pictures are to be found either in the small towns of that low land lying along the Adriatic coast of Italy, east of Umbria, and known as the Marches, or have been carried off to the museums of London, Milan, Berlin, and Rome. The next dated picture of Crivelli's of which we have any knowledge is the 'Madonna' at Macerata of 1470, and which states in the signature that it was painted in Fermo. As all the pictures of these early years of his activity, 1468-1473, are for the most part found in a range of small towns, lying round about Fermo, it is reasonable to suppose that the artist lived at Fermo during these years, and worked for the monasteries and cities in the north of the Marches. The question arises in one's mind why Crivelli left Venice, the center of so much art interest, to pass the rest of his days in these small towns. It is possible that his birthplace might have been in the Marches, and that after getting his training as an artist in Venice he came back to live here; but Mr. Rushforth thinks the more plausible supposition is that he accompanied Antonio Vivarini to Pausola as an assistant, for in this last-mentioned city there are the remnants of an altar-piece by the older artist, dated 1462. The young Crivelli may have thought it wise to remain in the Marches, where he was without a rival, and the addition of 'Venetus' to his name would have been a great advantage to him in receiving commissions. At least his continued residence here far from other influences had a tremendous effect on his art, which developed along its original lines, and gives us a unique and very individual art.

It is thought that for most of the years between 1473 and 1486 he was a resident at Ascoli, for during this period he painted, in 1473, the great ancona for the cathedral; in 1476, the altar-piece for San Domenico now in the National Gallery (plate v); in 1477, the 'St. Bernard' of the Louvre; and in 1486, 'The Annunciation' (plate vi) of the National Gallery for the Church of the Annunziata. Ascoli was on the borderland of the papal dominions and the Neapolitan kingdom, and a town in which feuds between the papal and the anti-papal party often took place. In 1482 the Pope granted the town municipal autonomy, called "*libertas ecclesiastica*," in return for which the town paid annual tribute and acknowledged the Pope's suzerainty. The granting of this privilege was celebrated on the Feast of the Annunciation, and the town, in 1484, ordered of Petrus Alamanus, Crivelli's pupil, an altar-piece for the chapel of the town hall, the subject to be an Annunciation; and again, in 1486, of Crivelli himself, a picture of the same subject for the Church of the Annunziata (plate vi). On both pictures was inscribed "*Libertas ecclesiastica*," showing that they were painted in commemoration of civic events.

Signor Ricci in the early part of the nineteenth century discovered in the archives of the Vinci family records showing that Crivelli was invited to leave Ascoli for Fermo by Count Ludovico Vinci, taking with him his brother Ridolfo, and for this patron he painted a number of pictures, most important of which was the 'Infant Christ giving the Keys to St. Peter' (plate iii).

Nothing is known about this Ridolfo, but Vittorio Crivelli, a relative and perhaps a brother, is thought to have been with Carlo Crivelli, for two anconas by this Vittorio were long in the possession of the Vinci family, and one bears the date of 1491.

In 1490 the Anti-Papalists obtained possession of Ascoli, and whether because Crivelli allied himself with them or whether because of his artistic gifts, in that same year, in the month of April, he received the title of "miles" (knight) from Ferdinand II of Naples, which henceforth always appeared in his signature. This bit of information was given by one Andreantonelli, a seventeenth-century chronicler, but the document from which he gathered his information seems to be lost to-day. In the 'Virgin and the Child' (plate VIII) of the Brera, there are added to the signature the words, "*equus laureatus*," which Kugler intimates may indicate a further honor conferred upon the artist.

Ascoli again, in 1496, came into Papal power; but it is not probable that Crivelli lived to see this, for, as we have seen, his last dated picture was in 1493. As Mr. Rushforth writes, "Such is the meagre record which, at least for the present, must do duty as a life of Crivelli. We cannot but regret that the facts are not only scanty, but also of so superficial and external a character. Of the man we know nothing; yet, as we look at his pictures and see that firm hand and those mingled types of strength and beauty, we feel that we may have missed a striking and interesting personality."

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## The Art of Crivelli

J. A. CROWE AND G. B. CAVALCASELLE

'A HISTORY OF PAINTING IN NORTH ITALY'

AS early as 1468 Crivelli found occasion to labor exclusively in the cities of the Marches. He began at Massa, near Fermo, with a vast altarpiece of large pretensions. He then produced several pieces at Ascoli, Camerino, and Fermo, and in the course of twenty-two years there was hardly a town or a village between Potenza and Tronto, in which he did not leave traces of his presence. During the whole of that time, even to the end of his days, he never abandoned the system of tempera in which he had been taught, and he never changed the ground principles of his manner. His hard, metallic types of form, his landscapes, were as consistently maintained as were his primary tints and his ornaments of leaves, of fruit, and of vegetables. His figures were from the first withered and lean; they were frequently lame and unnatural in movement. A bitter ugliness pervaded faces in which melancholy repose was less habitual than grimace, but as age and experience enabled him to progress, he modeled these ill-favored beings into most tragic and impassioned representations, surprising the spectator by the life which he concentrated into their action and expression. He thus attained to a realistic

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force which is only second to that of Mantegna. He sometimes tried to be graceful, but rarely succeeded in the attempt; for what to him seemed grace was merely affectation. Of the draftsman's skill he had just the necessary share, and he gave no absolute perfection to any part of the human frame, whether it were the jointing, which occasionally lacks the power of articulation; the hand, which is thin and pointed; the foot, which is flat and clumsy; or the drapery, which is stiff, cutting, and broken. But, as a tempera painter, he is admittedly a master of great energy. His medium, which was always liquid and pure, was of such a durable substance that, when brought up by varnish to a warm brown tone, it never altered, and there is no artist of the century whose panels have more surely resisted the ravages of time. The monotony which is usual to him is due to the habit of hatching with lines in the manner of an engraver; but as he advanced, the flatness and absence of contrasts in light and shade were frequently corrected; and there are some pieces in which a fair relief is produced. As he clung to old technical modes of execution, so he held without flinching to the system of embossed ornament. In this he was Venetian, just as in his fondness for antiquated masks and accidental minutiae in stones and backgrounds he was Paduan. On the whole a striking, original genius; unpleasant and now and then grotesque, but never without strength, and always in earnest.

COSMO MONKHOUSE

'IN THE NATIONAL GALLERY'

CARLO CRIVELLI is another Venetian artist of whom we know little but what can be gathered from pictures. . . . In the first place, he is unique as a colorist. He belongs, indeed, to the old mosaic and illumination school of color, not to the school of great "schemes," in which the masses are blent into one great harmony. The masses or patches of color are isolated, and produce a pleasant variegation, without fusion. His color is thin also, as of a superficial tinting, not affecting the substance. His flesh is hard and opaque, his flowers leathery, his fruit, though finely drawn and beautifully colored, of a stony texture, and his draperies everything but soft. It is only in hard, smooth things, like pottery and glass, as in 'The Madonna in Ecstasy,' or of brick and marble, as in 'The Annunciation,' that you get the true consistency as well as the true color. Yet his color is exquisite of its kind, brilliant and transparent like enamel, and the different tints in themselves are lovely and varied. Such reds and greens, and lilacs and salmon-pinks, and a hundred other combinations of the primaries, are scarcely to be matched in the work of any other artist. Nor has any one been more skilful in the use of gold in connection with color. Like Antonio Vivarini and Pisanello, he used it in relief, even decorating it with real stones, as we see in the keys, the mitre, and the orphreys of St. Peter, and the ornaments of St. Catherine. This was a remnant of Byzantine practice, and in unskilful hands has an unreal effect; but Crivelli's modeling was so forcible and his color so carefully adapted that the passage from paint to relief is scarcely perceptible.

There is scarcely need to call attention to Crivelli's special gift as a designer

of decoration. Almost every square inch of his canvas attests the inexhaustible richness of his invention — an invention fed, no doubt, from the rich products of Oriental looms, of which Venice was the emporium. The patterns of his stuffs and dresses in the eight pictures in the National Gallery are almost enough to set up a modern designer for life; and his sculptural and ornamental reliefs are extraordinary for elegance, spirit, and audacity. . . .

Crivelli wrought only for the Church, and appears to have spent most of his life at Ascoli; but neither restriction of subject and feeling, nor provincial residence, could fetter his genius. There is, indeed, no artist of more striking individuality than Carlo Crivelli, no one who had more complete mastery over his means of expression, or attained more nearly to his ideal. This ideal was not the "beau-ideal" of later art — that is to say, the perfection of physical beauty — it was an ideal of character, the embodiment of the essential qualities of his subject. When beauty was essential, as in the Virgin Mary, or the royal martyr, St. Catherine of Alexandria, it was sought, but only as one out of many attributes. When not essential, as in St. John Baptist or St. Peter, the artist's whole imagination was devoted to the creation of a form which should be the exact expression of the spirit within. In this aim he was not, indeed, original, but he achieved it with singular fervor and completeness. In some of his conceptions, as, for instance, in those of St. John Baptist and St. Catherine, his imagination indulges in the extravagant and touches the grotesque. A refined fantasticism characterizes his work generally, but it is always not only refined but coherent. It may be said that St. Catherine's fingers are preternaturally long, her demeanor affected, her expression a grimace; but if we say this, we must also say that the whole figure, hands and all, is a complete and most dainty conception, and that there is not a degraded line or a vulgar touch throughout. . . .

One cannot help regarding Crivelli as a man of knowledge and intellect, of charming manners, refined almost to fastidiousness, delighting in all things dainty and beautiful, a lover of animals and of his kind. . . .

There are, of course, greater painters and greater men on the roll of artists, but few who have more marked and more varied gifts; many who impress more, but few who amuse so much; many of wider range, but few so complete in themselves.

RICHARD MUTHER

'THE HISTORY OF PAINTING'

CARLO CRIVELLI does not appear to belong to the fourteenth century at all, but to the pre-Giottoesque period of Cimabue. In Huysman's *À rebours* there is a passage describing how Des Esseintes had the shell of a tortoise varnished with a gold glaze and set with rare and precious stones — after which he placed it upon an oriental carpet and rejoiced in the glittering color-effect. Carlo Crivelli's paintings resemble this gilded tortoise: in their sparkling metallic splendor and icy reptilian coldness, they have at the same time an offensive and delicate, a revolting and attractive, effect. Like the mosaicists of the middle age, he could not conceive a painting without rich and glittering ornaments, applied (especially in the case of keys and crowns) in the heavy style of a relief. Like them, his eyes were entranced with the sheen

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of fabrics, the sparkle of precious stones, and an amazing wealth of ornament adorns the frames. But he was not satisfied with keeping Grecian stoles, mass-vestments of gold fabric, and brocaded choir mantles, and setting the crosiers of his saints with transparent pearls of a glassy, piercing splendor. Even where ornaments do not belong, upon the sarcophagus of Christ, for example, emeralds, rubies, topazes, and gleaming amethysts sparkle, here a bluish-red, there sea-green in their chilling splendor. He loved the glittering products of the goldsmith's art, the magic of slender goblets and pyxes; monstres of gilded copper in the Byzantine style; precious altar tables with engraved ornaments, and old quarto volumes clasped in silver. Even the gay plumage of birds must assist to heighten the splendor of his paintings, especially of peacocks, with tails gleaming in gold, green, blue, and silver.

Quite as medieval as this barbaric splendor of color is the effect of his archaic drawing. The position of his Madonnas is as rigid as those of Cimabue; the color of their faces is pale and corpse-like; their emaciated arms are bare to the elbow, and small and withered hands stretch out from their sleeves. Although in other altar-pieces of the day the donors are depicted equal in size to the saints and kneel in the midst of the chief painting, Crivelli reverted to the medieval custom of introducing them as pygmies quite outside of the composition.

Alongside of these Byzantine traits are Paduan and Umbrian tendencies. In the sweetness which he sometimes imparts to his Madonnas, he reminds us of Gentile da Fabriano; he comes in contact with the mystics of the *trecento* when he distinguishes the Christ-Child as a fisher of men by placing a hook in his hand. Even a Netherlandish trait is thought to be observed in his manner of grouping pots and candlesticks, plates and glasses, carpets and cushions, bottles and vases, as still life. His severe types of children and careworn old women are quite Paduan, reminding us of Schiavone and Zoppo; as are also the heavy garlands hanging over the rich marble throne, and the large peaches and stiff flowers scattered upon the ground. Quite Paduan is the pathos which pervades his presentation of the *Pietà*. Howling Megæras prostrate themselves over the corpse, a half-decayed, mouldering body, the skin of which hangs like leather from the ribs; great tear-drops run down the cheeks of the angels, and a convulsive pain distorts the figures and the features of the Redeemer.

Only in his refinement of color, in the subtle manner in which he takes up ancient notes and combines them to new chords, and in the tortuous daintiness with which his women stretch out their nervous hands and crook their spider-like fingers, can we recognize the artist of the *quattrocento*, for whom this archaic style is not natural, but an artificial one chosen with conscious epicureanism.

G. MCNEILL RUSHFORTH

'CARLO CRIVELLI'

THE most important and striking aspect of a painter is, as a rule, his system of arrangement and composition. Crivelli painted but few subject pieces; most of his work is in the form of ancona panels, where each saint appears in a separate architectural framework. The development and perfection

of these isolated figures may be said to have been Crivelli's principal aim during his artistic career, and the form in which he achieved greatest success. It is only rarely that his attempts to express strong emotion move us, as in the case of the versions of the 'Pietà,' belonging to Mr. Crawshay, and to the Vatican Picture Gallery. More commonly they are rather suggestive of the effort after that which was perhaps beyond his reach. But when dealing with single figures confined to separate panels he was not exposed to this temptation, and all his best qualities have full scope. Calm dignity, strength of character, gentleness and grace, can all be treated by him with perfect success apart from the disturbing elements of emotion and action. Masterpieces of this kind are the saints of the lower tier of the great ancona in the National Gallery (plate III) and the 'St. Emidius,' at Ascoli. . . .

In the use of accessories Crivelli shows a marked tendency as time goes on to increase their splendor and elaboration. His pictures in this sense become more and more purely decorative. Landscape backgrounds occur more frequently in the earlier than in the later part of the list of his works. We are not speaking of the rare cases in which Crivelli depicted an event in the open air, such as the 'Vision of Gabriele Ferretti' (National Gallery), or the 'Crucifixion' of the Brera. These are necessarily placed in a landscape. But among the formal compositions which have the Virgin for their central figure, perhaps the latest, with a landscape background, is the 'Madonna' at South Kensington. In the later works we get a plain or patterned gold surface, or else elaborate architectural and textile backgrounds. . . .

A very few words must suffice for the treatment of Crivelli's technique. About the methods of the old masters we have so little information that we cannot do more than consider the results which we possess in their pictures. In the case of Crivelli, the inferences are fairly obvious. From the beginning to the end of his career he always painted in tempera, to which, as Crowe and Cavalcaselle remark, he "clings with a desperate fondness at a time when all painters were trying oils." But he used it with a perfection which has never been surpassed. Without any marked tendency towards flatness, he has no strong contrasts of light and shade; and his effects, especially in drapery, are mainly produced by the juxtaposition of elaborate patterns with broad surfaces of color relieved by simple hatching. The use of gold, either applied to a flat surface or in the form of raised ornaments, need be only alluded to. Out of these materials Crivelli built up his pictures with patient and painful care. He was never careless. We cannot think of a picture of his which could be described as hurried or superficial. The result is that his clear tones and enamel like surfaces remain to-day as perfect, save for accidental abrasures, as when they left his hands.

With such slow and painstaking methods, it was not to be expected that Crivelli would be a prolific painter. We may think that the number of his pictures is very small, and yet we could hardly expect more. For the twenty-five years which approximately represent his life as a painter, we possess rather more than fifty pictures. Let us suppose that half as many more have perished or otherwise disappeared. That would give us a production of just



three works a year, and when we think of the labor and care to which every panel in existence testifies, the estimate is not unreasonable.

Quite in harmony with this conception of him as a worker is the fact that few if any of his pictures bear traces of the handiwork of assistants. In quality they are astonishingly uniform. Orders, no doubt, came in plentifully as soon as his reputation was established, but apparently he only undertook those which he could carry out with his own hands. The rest were assigned to Vittorio and Petrus Alamanus. We have been saved from much confusion in consequence.

Finally, we must say a word about Crivelli's rank as an artist. When our attention is concentrated on a single painter there is a danger, especially in the case of one like Crivelli, whose isolation makes comparisons difficult, that our judgment on him may be too partial, and therefore we should be unwilling to say anything which might appear exaggerated or paradoxical. Crivelli had certain obvious limitations, existing partly in his circumstances, partly, too, we may believe, in himself. Those limitations do not depend on archaism simply. By an archaic style we generally mean the style of a school or of a painter at an early stage of its historical development, and this only indirectly affects the greatness of a particular artist. A great artist may appear archaic as compared with the future progress of his art, but as compared with his contemporaries he is in advance of his time. The relatively elementary resources which were at the disposal of Giotto do not obscure the fact that he was one of the greatest artists, not only of his own, but of any age. But it is quite a different matter when archaism is the result of a deliberate conservatism, when it falls behind the times, and, as we might say, becomes conscious instead of being the simple and natural form of expression. It is inconceivable that an artist of the very first rank should be a reactionary, and it cannot be denied that, in this sense, Crivelli is a reactionary. It may be true, as we have pointed out, that local circumstances were partly responsible for his remaining so little affected by the art-movements of his time. But not less, perhaps, was due to his own character. As we have insisted more than once, the vocation which he chose, or which was imposed upon him, was that of bringing the old Venetian art to all the perfection of which it was capable. In that he showed himself great. The scope was limited — the treatment of the isolated figure from a point of view, at once ideal and decorative. And in his methods — the use of gold, and the medium of tempera — he was equally loyal to the old traditions, because, no doubt, he felt that they were the best adapted to his purpose. But given those ideals, and given those methods, we can only say, with his greatest works before us, that performance could no farther go. He sums up all the resources of Byzantine practice. The ornamental possibilities of the mosaics, the use of gems and of the precious metals, the feeling for beautiful surfaces, all receive in him the highest employment that can be given them in painting.

## The Works of Crivelli

### DESCRIPTIONS OF THE PLATES

#### 'VIRGIN AND CHILD' (VERONA)

#### PLATE I

**T**HIS picture, though signed on the front of the parapet 'Opus Karoli Crivelli Veneti,' is not dated, but is thought to antedate the ancona at Massa Fermana, the work of 1468. Painted originally for the convent of San Lorenzo at Venice, after passing through two private collections, it came into the possession of the municipal museum of Verona.

Mr. Rushforth writes of it: "While nearly all his works testify more or less directly to his derivation from the Vivarini, this one, above all others, demonstrates his connection with the school of Padua. The setting of the picture and the accessories would by themselves be sufficient to prove this. It was in the school of Squarcione that architectural structures of colored marbles forming a framework or background for the figures originated. The realistic treatment of the ruined wall on the left, as well as the festoon of fruit, suggest the same influences. But there is another point of view. It is in the child-types, with their curious pinched-up features, that the connection is most apparent. The picture, and especially its principal figure, the Virgin, is already thoroughly Crivellian. We note, too, the hanging of watered silk, and the brocaded mantle covering the head. The expression of the Virgin's face has been considerably affected by the alteration in the arrangement of the hair. Except for this, it contains the germ of the Crivellian type; only the features are broader and less refined, just as in the hands the anatomical structure is not insisted upon and the fingers have not yet obtained that slender tapering form which became so characteristic with him. It was a curious fancy to represent the actors in the 'Flagellation' scene on the left as children. The figure grasping the column is a reduced copy of the Infant Jesus standing in front of the Virgin."

The picture is in a good state of preservation. We notice behind the Madonna a strip of watered silk, pale red in color, that over the parapet being now a pale gray, though it may once have corresponded in color. The mantle over the Virgin's head is of magnificent red-and-gold brocade. This is an instance in which the artist used the landscape background. In the far distance is a Crucifixion, while nearer the foreground is St. Peter, cutting off the ear of one of the soldiers, and the tree with bare branches is reminiscent of Squarcione, while the little bulfinches resting on the garland of fruit over the Virgin's head give a charming naturalistic touch. The Virgin is standing, supporting the Child as he stands on a cushion on the parapet, while in all later pictures she is either seated or enthroned.

#### 'PIETÀ'

#### PLATE II

**T**HE subject of the Pietà was the usual one for the center of the upper row of panels in an ancona, and Crivelli followed accustomed usage in all those anconas that have come down to us intact. Certain pietàs by his hand,

as the one in Mr. Crawshay's collection, by their shape bear witness to the fact of having once formed part of a now dismembered ancona; but this panel in the Museum of the Vatican was doubtless a separate and independent picture, for the *Pietà* was a favorite subject with Crivelli in his later years. Of a group consisting of the one in Mr. Crawshay's collection in London, one in the Panciatichi-Ximenes Collection, now in the Museum of Fine Arts, Boston, the one in the Brera now placed above the picture of the 'Coronation' by Crivelli, this of the Vatican is thought to be the most decorative, though perhaps not so intensely dramatic in feeling as the others. The dead body of Christ is resting on a transverse board laid across the tomb, covered with red-and-gold brocade, supported on the one hand by the Madonna and the Magdalen, on the other by St. John, the two latter with their mouths open howling in their grief. The background is unique with Crivelli. It is deep blue in color, with horizontal layers of clouds and filled with winged cherubs' heads, touched with gold, doubtless intended to be represented as floating in air, but packed so closely as to represent rather a background of burnished bronze. On the edge of the tomb near the Magdalen stands a metal box of ointment, and near the St. John, by way of balance, is a lighted candle. Again the soft deep reds and greens are repeated in the marbles of the tomb.

Opinions seem to vary as to the expression of emotion in the figures. Crowe and Cavalcaselle write: "This is a low-toned, carefully drawn piece, with some of the spirit of Alunno in it; very dramatic, especially in the crying St. John; hatched up to a good *chiaroscuro* in the dark passages." Woltmann and Woermann write that Crivelli is "a master of expression, as for instance in the '*Pietà*' in the National Gallery and another in the Vatican. In both, the grotesqueness of the faces borders on caricature, but they are full of dramatic power, and the expression of vehement and passionate grief is most remarkable." While Mr. Rushforth says: "Of the attendant figures, the most successful expression is that of the Virgin, with her mingled look of speechless sorrow and affection. The Magdalen and St. John, with open mouths and contorted features expressive of their unrestrained outburst of grief, are neither so unaffected nor so impressive. Sometimes the pathetic and the grotesque are separated only by a narrow interval, and in this case Crivelli in his searching after expression has gone near to confusing them."

This picture measures about three and a half feet high by six and a half long and is signed on the cornice of the tomb, and although not dated, is thought in its style to belong to the year 1485.

'INFANT CHRIST GIVING THE KEYS TO ST. PETER'

PLATE III

**H**ERE we see Crivelli in the full maturity of his powers. We see the further progress he has made in composition, grouping the enthroned Madonna and Child, St. Peter, and six other saints in one large panel, instead of in several compartments. The Madonna, crowned again, as in all his later pictures, enveloped in a magnificent brocaded mantle, rather affectedly fingers the large key which the Christ-Child hands to St. Peter, who kneels at the foot of the throne, his triple crown and pallium on the ground, beside which

Crivelli has naïvely placed an apple. On the right is St. Louis of Toulouse, holding in his hands his bishop's staff, mitre, and book, his identity recognizable by the pattern of great golden fleur-de-lis embroidered upon his green cope; behind him nearest the throne are a bearded bishop, St. Augustine, or according to the catalogue of the Royal Museum in Berlin, St. Bonaventura, and a Franciscan friar holding a crystal chalice containing the Sacred Blood, which must be St. Bernard, as he points with his forefinger to the monogram of Christ above in the heavens, though the Berlin catalogue calls him San Giacomo della Marca. To the left, corresponding to St. Louis, stands another bishop, as Mr. Rushforth thinks, a local saint, perhaps St. Alexander — the Berlin catalogue again calls St. Emidius patron of Ascoli — and behind him two more Franciscans, St. Francis nearest the throne and another with red-and-white banner, probably San Giovanni di Capistrano, who preached a crusade against the Turks and died about thirty years before this picture was painted. Behind the Madonna hangs a strip of rich brocaded stuff, and instead of a gold background we have drawn behind the elaborate architectural throne and the assembled saints another magnificent embroidered curtain, with the blue sky above flecked with clouds, and two little angels seated on the ends of the pediment of the throne playing with the ribbons which support the festoon of fruit above the Virgin's head.

Crowe and Cavalcaselle write of this picture that it "is one of the panels in which Crivelli combines delicacy with severity, and most cleverly balances the movements of his figures." Mr. Rushforth writes: "First and in some ways the finest of the series (the third and latest period in Crivelli's life) comes the great picture at Berlin which was lost to this country at the Dudley sale. Originally at Fermo, and with no mention of the knightly dignity in the signature, we may safely assign it to the period 1487-90. The subject is the Infant Christ giving the keys to St. Peter in the midst of an assemblage of local and Franciscan saints. The types of the Virgin in these later pictures do not possess the charm of the earlier ones. The features are more mature and commonplace, and the one before us is no exception. The Child, on the other hand, shows us Crivelli at his best, exquisitely natural and graceful. St. Peter has not the rugged force of the old model with which we have become familiar. Of the other saints, Louis and Bernardino follow the lines of the well-known portraits, while we get a new and very characteristic type in the Bishop, who is prominent on the left — probably St. Alexander, one of the patrons of Fermo. The composition is simple and satisfactory, in so far as the space is well filled, yet free from monotony. But the two saints, peeping as it were round the corners of the throne, are hardly a successful or dignified idea. As a whole, the picture depends for its effect on the interest of the heads, and on the decorative effect of the magnificent fabrics in which the chief saints are vested. Nothing could surpass the execution of this superb picture."

Painted in 1487 by the order of Vincenzo Paccaroni for the church of the Minori Osservanti brothers at Fermo, it is now one of the treasures of the Royal Museum of Berlin and measures over six feet square.

**I**N this triptych Crivelli has progressed in his composition beyond the primitive form of the ancona. The Virgin and Child as usual occupy the central panel of the triptych; St. Peter and St. Dominic are naturally grouped together in the wing on the right of the Virgin, instead of being placed in separate panels; St. Gimignano and St. Peter Martyr, on the right. The charming Virgin, crowned and seated on an elaborate marble throne with a red hanging festooned with fruit behind her, wears a rich mantle of blue embroidered with gold. The Child, who grasps a little bird around its body in true childish fashion, also wears a blue dress. St. Peter is in full pontifical robes and triple crown, holding crosier, book and keys in raised gilt, to the use of which M. Charles Blanc vigorously objects as being in 'barbaric taste,' though not so to most of the critics. As this was painted for the Church of San Domenico in Camerino, it naturally contained two of the most important Dominican saints in their black-and-white robes: St. Dominic, his hands folded in prayer, with his usual lily and book; St. Peter Martyr in a similar attitude, with sword in his breast and knife in his head, the signs of his martyrdom and by which he can always be distinguished. Opposite St. Peter is San Gimignano, patron saint of Modena, clothed in red and blue and carrying the model of the Cathedral of Modena in one hand and a red-and-white banner in the other.

Of this picture Crowe and Cavalcaselle write: "An immediate contrast to the 'Madonna and Child,' Lateran (plate IX), is afforded by the fine altarpiece of the Brera, also commissioned in 1482 for San Domenico of Camerino. But here the Umbrian delicacy of the Virgin and the tenderness of the Child are more nearly related to nature than in earlier productions, whilst the standing saints in couples at the sides are depicted with varied shades of thought and expression, with a full share of characteristic energy and propriety of action. It is perhaps here that Crivelli most nearly succeeded in accurate as well as careful drawing, and in glowing golden tone; we are nowhere more forcibly struck by the ability of an artist who clings to tempera with a desperate fondness at a time when all painters were trying oils, and who in a remote corner of the March of Ancona perfected his method with almost as much success as Filippo Lippi or Angelico half a century before. But these are not the sole qualities revealed in Crivelli by the works of 1482. We must concede to him a perfectly judicious feeling as regards the correct placing of his saints in their relation to each other."

And Mr. Rushforth writes: "Crivelli never did anything better than this. All his capacities for strong drawing, the grouping and attitude of his figures, the expression of dignity and grace, and general decorative effect are here seen at their highest. And for the first time we get the figures not isolated in their separate panels, but united in a single composition in which each takes its proper place. If this was Crivelli's first experiment in that direction, it was perhaps the most successful. Even taken individually, the figures, in power of expression, show an advance on the picture of 1476.

"It is seldom that he reaches the calm dignity expressed in the St. Gimignano, hardly ever again the intensity of unaffected devotion displayed by St.

Peter Martyr. This is the high-water mark of Crivelli's powers as an artist. He never quite rose to it again."

The triptych is of large dimensions, measuring more than seven feet in height and breadth, and is signed and dated 1482. It was removed to the Brera in 1811, where it has since remained.

'ALTAR-PIECE'

PLATE V

THIS magnificent ancona in thirteen compartments, as we see it now, is not as it originally stood as an altar-piece of the Church of San Domenico at Ascoli. Then it boasted only the lower and middle tiers; the upper, though by Crivelli and in keeping, is thought to have been added when in the possession of Cardinal Zelada. In 1790 the altar-piece was still in its original position, but during the last century it passed through various hands. In 1850 it became a part of the Demidoff Collection; then went to Paris, where it was bought for the National Gallery in 1868. We have in the centre of the lower tier one of Crivelli's most charming conceptions of the Virgin, who, crowned and enthroned on a marble seat, lifts a veil from the sleeping Child in her lap. Behind her hangs the pale red watered silk, common to Crivelli's earlier works, and her mantle is of pink-and-gold brocade worn over a blue dress.

Elizabeth L. Cary writes of it: "'The Madonna and Child Enthroned, surrounded by Saints,' is the most elaborate and pretentious of the National Gallery compositions, but fails as a whole to give that impression of moral and physical energy, of intense feeling expressed with serene art, which renders the 'Annunciation' both impressive and ingratiating. The lower central compartment is, however, instinct with grace and tenderness. The Virgin, mild-faced and melancholy, is seated on a marble throne. The Child, held on her arm, droops his head, heavy with sleep, upon her hand in a babyish and appealing attitude curiously opposed to the dignity of the Child in Mantegna's group which hangs on the opposite wall. At the right and left of the Virgin are St. Peter and St. John, St. Catherine of Alexandria, and St. Dominic, whole-length figures strongly individualized and differentiated. St. John in particular reveals, in the beauty of feature, and expression, Crivelli's power to portray subtleties and refinements of character without sacrificing the sumptuous taste for accessories and ornament. The Saint, wearing his traditional sheepskin and bearing his cross and scroll, bends his head in meditation. His brows are knit; his features, ascetic in mold, and careworn, are eloquent of serious thought and moral conviction. By the side of St. Peter, resplendent in pontifical robes and enriched with jewels, he wears the look of a young devout novice, not yet so familiar with sanctity as to carry it with ease. The St. Dominic, with book and lily, in type resembles the figure in the Metropolitan, but the face is painted with greater skill and has more vigor of expression. Above this lower stage of the altar-piece are four half-length figures of St. Francis, St. Andrew the Apostle, St. Stephen, and St. Thomas Aquinas; and over these again are four pictures showing the Archangel Michael trampling on the Dragon, St. Lucy the Martyr, St. Jerome and St. Peter Martyr — all full-length figures of small size. The various parts of the altar-piece were en-

closed in a splendid and ornate frame while in the possession of Prince Demidoff in the latter half of the nineteenth century, and the whole is a magnificent monument to Crivelli's art. The heavy gold backgrounds and the free use of gold in the ornaments, together with the use of high relief (St. Peter's keys are modeled, for example, almost in the round, so nearly are they detached from the panel), represent his tendency to overload his compositions with archaic and realistic detail; but here, as elsewhere, the effect is one of harmony and corporate unity of many parts. Even the introduction of sham jewels, such as those set in the Virgin's crown and in the rings and medallions worn by Peter, fails to destroy the dignity of the execution. It may even be argued that they enhance it by affording a salient support to the strongly marked emotional faces of the saints and to the vigorous gestures which would be violent in a classic setting."

In its present state the whole ancona measures about sixteen by ten and a half feet; the central panel of the lower tier, a little more than five feet high by two broad; the side panels, something less than five feet high by about a foot and a half wide. It is signed and dated 1476.

'THE ANNUNCIATION'

PLATE VI

THIS beautiful and elaborate Annunciation was one of the most charming pictures Crivelli ever painted, and one of the few subject-pieces which did not call for symmetrical arrangement. An earlier version of this subject is found at Frankfort, where the angel Gabriel and the Madonna are placed on separate panels octagonal in form, according to many early representations of this theme. The composition of our panel shows great skill and originality in arrangement and great naïveté and delicacy in the accessories. The perspective of the long street gave him an opportunity for depicting a number of amusing incidents, which was quite unusual with him. The vista, though idealized, recalls many an old Italian town with its loggias and archway over the street, its caged birds and flowers. We can only regret that Crivelli did not oftener receive orders from his patrons for pictures of this sort, where his narrative power recalls that of another early Venetian, Carpaccio.

Mr. Cosmo Monkhouse writes: "A high order of invention is seen in the design of the various *mises en scène*, in which his figures are set. Occasionally, as in 'The Blessed Ferretti,' we have a landscape; but by far the most beautiful of the National Gallery — probably the most beautiful that he ever painted — is that of 'The Annunciation,' in which he shows us the inside of the Virgin's Chamber, the outside of her magnificent house, and a street scene at once realistic and romantic. Although, perhaps, 'The Annunciation' is exceeded by 'The Madonna,' etc., in brilliant purity of color, and some of his single figures have more intensity of character, his genius is perhaps more completely represented in this picture than in any other. Here, for once, his lively fancy has had its fullest play and revels in a gorgeousness and elaboration of detail even beyond his wont. Fortunately for him, his imagination was not trameled, like that of artists of the present day, by questions of historical

accuracy or physical possibilities. To him the presence of St. Emidius by the side of the announcing angel suggested no absurdity, and it never occurred to him that the neatly finished orifice through which the Holy Dove has entered the Virgin's Chamber would present any difficulty to the most realistic mind.

"Here, for once, also, he gives us not only the incident, but introduces spectators, as was the custom of the Florentine school of the same period. Besides the frankly anachronistic bishop, there are several figures in the street dressed in the Italian costume of Crivelli's time. One noble-looking gentleman, dazzled by the sudden beam of light that strikes across the road, raises his hand to his brow, the better to investigate the extraordinary phenomenon. Still more naïve and delightful is the little child who timidly peeps from a place of vantage at the mysterious occurrence that is taking place over the way.

"Thus we have the whole scene idyllically, even dramatically rendered, as though we were present at an exquisitely mounted play."

Painted originally for the convent church of the Annunziata, at Ascoli, the words "*Libertas ecclesiastica*" are placed on the base of the picture between two coats-of-arms, that on the right to the town of Ascoli, that on the left to Prospero Caffarelli, Bishop of Ascoli, and separated in the centre by that of the then reigning Pope, Innocent VIII. The picture remained in its original home until 1811, when it was removed to the Brera by order of the government. In 1815 it passed into private hands, and was finally bought by Mr. Labouchère (Lord Taunton), who gave it to the National Gallery in 1864. It is painted on wood, and measures nearly seven feet high by nearly five feet wide.

'ST. GEORGE AND THE DRAGON'

PLATE VII

THIS is one of the few pictures by Crivelli which has neither the Virgin and Child, nor the painful theme of the Pietà, nor one of the more solemn and pietistic saints for a subject. Instead, we see in a rocky landscape the strong and vigorous young saint on a rearing and cringing horse. With both hands raised above his head, St. George is about to strike down with his sword the dragon, which he has already transfixed with his lance. As Crivelli has treated other saints, in other scenes, as the St. John in the various Pietàs, St. George's mouth is open as if he had just cried out, in this case to hurl an imprecation against the horrible beast. The composition, with the cleverly foreshortened horse seen full face, with his head averted in nervous terror, is original and forceful. In the distance on the left we have the castle-crowned hill, with the tiny figure of St. Margaret kneeling in prayer on the hither slope; on the right a path leads to a clump of trees clipped in layers in the fashion of many Italian gardens.

Mr. Berenson wrote of this picture, when it was exhibited at Burlington House with some other early Crivellis from private houses in England: "Scarcely, if at all, later than these is a work in which Crivelli, in his quality of design, in the enamel of his surface, and in the energy of his line, approaches closer than any other Occidental artist to what is the supreme quality of Japanese art, particularly as manifested in lacquer. Besides all this charm as pat-



tern, the 'St. George and the Dragon'—the work to which I allude (formerly in the Leyland Collection and now the property of Mr. Stuart M. Samuel)—has that feeling of the fairy-tale about it which makes it imperative that it should have, as it has here, a sky of gold. In this respect it recalls another version of the same subject, by some as yet unidentified early Venetian,—the one in the Martinengo Gallery at Brescia, there ascribed to Montorfano."

This panel, which has now become the property of Mrs. John L. Gardner, of Fenway Court, Boston, measures two feet high by one and a half wide. It is not signed or dated, but has been assigned to about the year 1470.

'VIRGIN AND CHILD' (BRERA)

PLATE VIII

**I**N this panel of the Virgin and Child we have the culminating point of Crivelli's art. The Madonna is full of grace and beauty, correct and not exaggerated in drawing, as she is seated on her marble throne, with her deep gold brocaded mantle worn over a red dress, the Child in her lap in his little pink dress, holding a pear. There is hung as usual behind her throne a tapestry of red and gold; but the marble canopy has here given place to an arch of fruit and foliage very naturalistically painted, while an apple rests on the tapestry laid over the foot of the throne, a vase of lilies and roses stands on the step below, where also some cherries have been laid. A rose and a lighted taper seem to be attached to the edge of the step, on the front face of which we see the tablet which reads, "Karolus Crivellus Venetus eques laureatus pinxit." This inscription shows that it was painted when the artist had attained the highest honors that ever came to him, that of a knight crowned with laurel.

Signors Crowe and Cavalcaselle write of this picture that "strong tone and agreeable contours are remarkably united to a copious multiplication of accessories;" and Mr. Rushforth writes: "It is one of the finest of the whole group, and as a work of art forms a worthy conclusion to Crivelli's career as a painter. The Virgin is a grand and statuesque figure of the type with which we have become familiar in these later pictures. That she does not rise to the level of the 'Conception' of 1491 is due to the nature of the subject. The mother with her child upon her knee, if not less queenly, is more human, as she should be. Nothing could be finer than the pose and magnificent drapery of this figure. The Child is less successful. The canopy of the throne is formed by arches of fruit and foliage, full and rich in design. As a whole, nothing more satisfactory was ever produced by Crivelli."

The panel came originally from the Church of San Domenico at Camerino, has been in the Brera Gallery at Milan since 1810, and measures about seven feet high by two and a half wide.

'VIRGIN AND CHILD' (LATERAN)

PLATE IX

**T**HE 'Virgin and Child' painted in 1482 marks a great advance over that one now in the museum at Verona. In a way this is more simply treated. The Madonna is seated on a marble throne; her features and those of the

Child are more pleasing than in the earlier picture. Here she is crowned, and over a red dress wears a deep green (which has become almost black with time) and gold mantle brocaded in a most sumptuous pattern. The mantle is faced with green, and the Child, who holds an apple in his hand, wears a little green garment with a white girdle, a string of pearls with a coral charm around his neck, such as any Italian *bambino* might wear to-day. The main color-scheme of deep red and green is repeated in the fruits and marble of the throne. This harmony of colors is something Crivelli well understood how to preserve. The diminutive figure of a Franciscan brother, doubtless the donor, kneels on the marble step of the throne.

Mr. Rushforth writes of it: "In 1482 he painted the 'Virgin and Child' now in the Lateran. Here Crivelli appears in his most pleasing aspect, a combination of exquisite sentiment and rich decorative effect. The Virgin has nearly the same features as in the picture of the same date in the Brera, which we shall consider next. But here both she and the Child are pervaded by an air of pathetic sadness. With regard to the minor details of the picture, we may note that the form of the throne is like that of the example of 1476 in the National Gallery, and that for the last time in a dated picture we find the watered-silk hanging. The festoon of fruit at the top of the picture is not without interest. It is reduced here to a perfectly simple and naturalistic form — two branches, one of the long-shaped Italian apple and the other of plums, tied together. It is a good illustration of the way in which Crivelli appropriated and impressed a character of his own upon the suggestions which he received from outside. If we compare the festoon in the early picture at Verona we shall see it in the fuller and more formal shape in which he acquired it at Padua. Here he has given it quite a fresh character. Other examples are too obvious to specify. Finally, we may notice how interest is imparted to the step under the Virgin's feet by the fracture in the marble and the signature cut into it like an inscription."

Signors Crowe and Cavalcaselle well characterize this picture when they say, "The extreme of daintiness is apparent in a Virgin and Child of 1482 at San Giovanni Laterano in Rome, where we are easily reminded of the dawn of Sienese art under Lippo Memmi, Luca Tomé, Turino Vanni, or the first Gubbians."

As is habitual with Crivelli, it is painted in tempera on wood, and measures about five by two feet.

#### 'THE MAGDALEN'

#### PLATE X

THIS is without doubt the finest of any of Crivelli's single figures of saints. Like the 'St. Bernard' of the Louvre, the fact that it is turned very decidedly in one direction might indicate that it was a part of a dismembered ancona. However, the fact that both are signed at the bottom of the panel would indicate that they were individual pictures, for in his great altarpieces Crivelli was accustomed to sign only the central panel of the Virgin and Child. It has also been suggested that these figures of saints might be replicas of some great and missing ancona.

The Magdalen is richly dressed in a low-cut and gold-embossed bodice, a long and flowing mantle with embroidered border, with jewels about her neck and in her hair, which is most carefully and elaborately arranged. In her right hand she holds her symbol, the box of ointment in raised gilt, her left holding up her mantle, as she stands on a marble step before a low parapet. Behind her the pale red watered silk with a garland of flowers across the top hangs against a patterned gold background.

Mr. Rushforth writes of it: "The Magdalen' has all the qualities which distinguish Crivelli's art at its best and most characteristic moment — precision, grace, and refinement, with an elaboration of detail which never becomes excessive. The features, with all Crivelli's peculiarities — the long and pointed nose, the almond-shaped eyes, the high, arched eyebrows — have nevertheless a kind of exquisite beauty. The elaborate arrangement of the hair may be compared with that of the female saints in the National Gallery altar-piece. The hands are very characteristic of Crivelli's 'precious' style, and graceful in spite of the affectation. The festoon of small-leaved plants and flowers is unique, and quite in keeping with the general effect of delicate refinement which is the key-note of the panel."

From the Solly Collection it came to the Royal Museum of Berlin. It measures about five feet high by nearly two broad.

A LIST OF THE PRINCIPAL PAINTINGS BY CRIVELLI  
WITH THEIR PRESENT LOCATIONS

**AUSTRIA.** BUDAPEST, MUSEUM: Virgin and Child — **BELGIUM.** BRUSSELS, MUSEUM: Virgin and Child; St. Francis — **ENGLAND.** LONDON, NATIONAL GALLERY: Pietà; The Blessed Ferretti in Ecstasy; Virgin and Child with Saints Sebastian and Jerome; Annunciation (Plate vi); Altar-piece in thirteen compartments (Plate v); Virgin and Child with Saints Sebastian and Francis; Madonna in Ecstasy; Saints Catherine and Magdalen — LONDON, HERTFORD HOUSE: St. Roch — LONDON, SOUTH KENSINGTON: Virgin and Child — LONDON, MR. BENSON: Virgin and Child — LONDON, MR. R. CRAWSHAY: Pietà — LONDON, MR. MOND: Saints Peter and Paul — LONDON, LORD NORTHBROOK: Madonna; Resurrection; Saints Bernard and Catherine — RICHMOND, MR. HERBERT COOK: Virgin and Child — **FRANCE.** PARIS, LOUVRE: St. Bernard — **GERMANY.** BERLIN MUSEUM: The Magdalen (Plate x); The Infant Christ giving the keys to St. Peter surrounded by six other Saints (Plate iii) — FRANKFORT A/M., MUSEUM: Annunciation — STRASSBURG, MUSEUM: Adoration of the Shepherds — **ITALY.** ANCONA, MUSEUM: Virgin and Child — ASCOLI, CATHEDRAL: Altar-piece, with Pietà — BERGAMO, LOCHIS COLLECTION: Virgin and Child — MACERATA, MUSEUM: Virgin and Child — MASSA FERMANA, MUNICIPIO: Altar-piece — MILAN, BRERA: Crucifixion; Virgin and Child (Plate viii); Virgin and Child and four Saints (Plate iv); Saints James, Bernard, and Pellegrino; Saints Antony Abbot, Jerome and Andrew — MILAN, GALLERIA OGGIONO: Coronation of the Virgin with a Pietà above — MILAN, MUSEO CIVICO; COLLECTION DELL' ACQUA: St. John; St. Bartholomew — MILAN, POLDI-PEZZOLI: St. Francis adoring Christ; St. Sebastian — PAUSULA, SAN AGOSTINO: Virgin and Child — ROME, LATERAN MUSEUM: Virgin and Child (Plate ix) — ROME, VATICAN: Pietà (Plate ii) — VENICE, ACADEMY: Saints Jerome and Augustine; Saints Peter and Paul — VERONA, MUSEUM: Virgin and Child (Plate i) — **UNITED STATES.** BOSTON, MUSEUM OF FINE ARTS: Pietà (From the Panciatici Collection, Florence) — BOSTON, MRS. J. L. GARDNER: St. George and the Dragon (Plate vii) — NEW YORK, METROPOLITAN MUSEUM: St. Dominic and St. George (Recently acquired from Lady Ashburton's Collection, London).

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# Lorenzo Lotto

VENETIAN SCHOOL





MASTERS IN ART

**Lorenzo Lotto**

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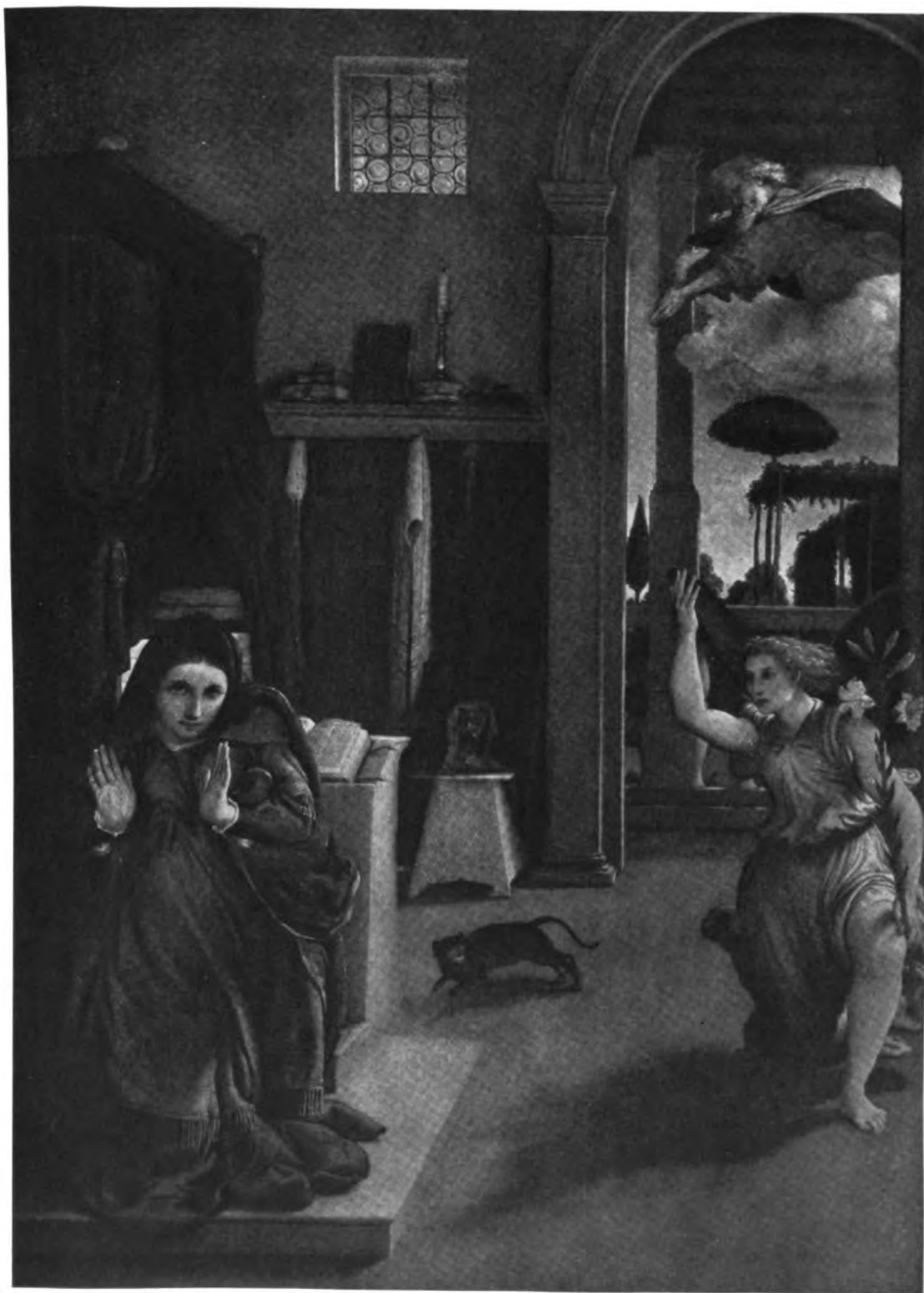






LOTTO  
MADONNA AND CHILD WITH SAINTS  
IMPERIAL GALLERY, VIENNA







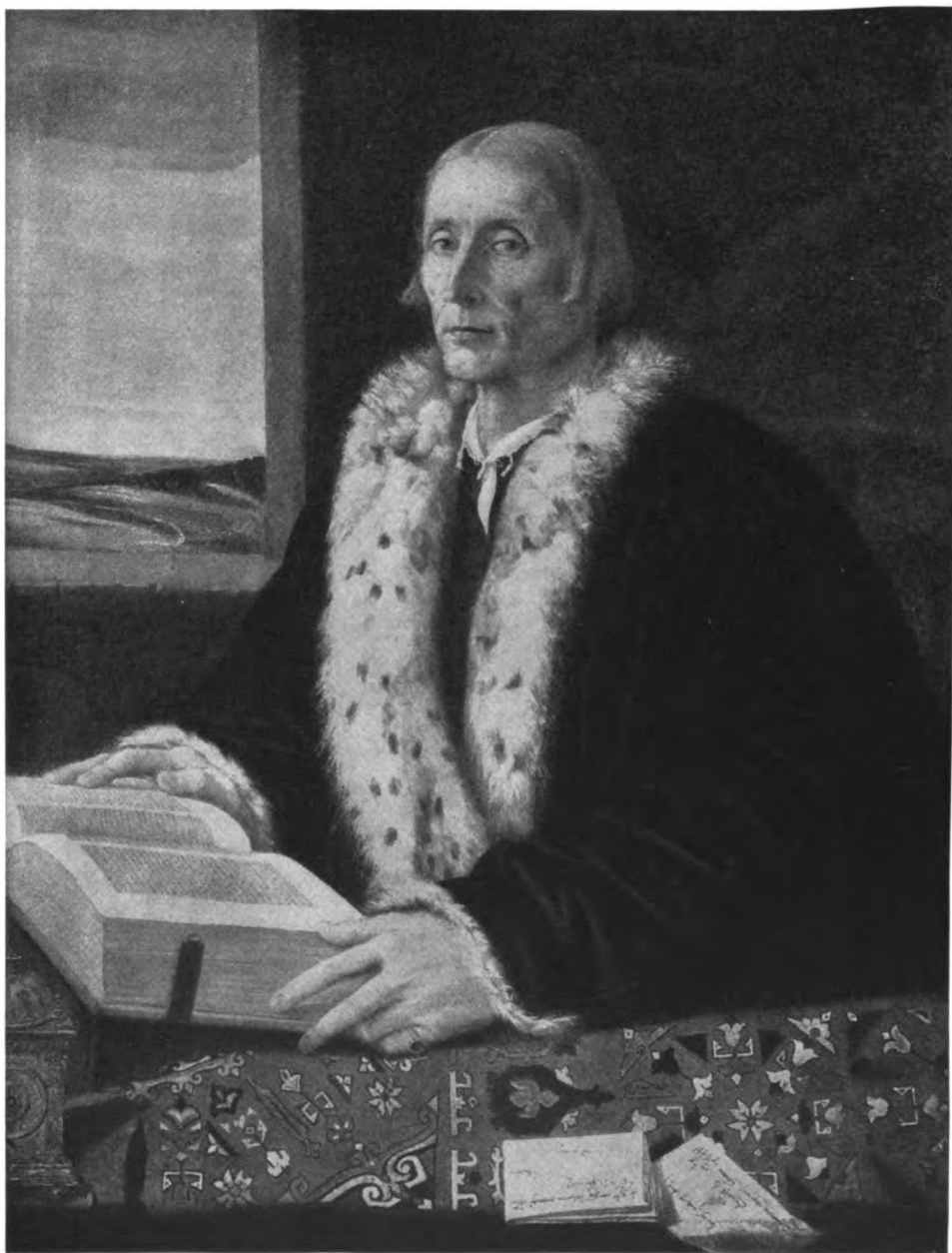
































# Lorenzo Lotto

BORN 1480: DIED 1556  
VENETIAN SCHOOL

**T**HE honor of being the birthplace of Lorenzo Lotto has been claimed alike by Bergamo and by Treviso, but documents discovered within the last few years prove him to have been one of the few great artists who was actually a native of Venice, where he was born in the year 1480.

Until lately he has been numbered among the scholars of Giovanni Bellini, but is now generally regarded as the pupil of Alvise Vivarini, the head of a rival school, who held an important place in Venetian art at the close of the fifteenth century.

Much of Lotto's life was spent away from his native Venice. The district of Treviso, that pleasant and joyous land of the old Venetian writers, was the scene of his first efforts, and here, between 1503 and 1506, he painted his first important altar-pieces, at Santa Cristina and at Asolo. In 1505, when only five and twenty, he is mentioned as a "*pictor celeberrimus*," living at Treviso; and yet when he left that town a year later he was so poor that he had to give up his furniture and most of his clothes to pay the rent of his lodgings. All his life Lotto seems to have been the same—a hard worker but an improvident man, generous and kindly to others, but setting little store by his gains, and taking no thought for the morrow.

From Treviso he went to Recanati, in the province, or march, of Ancona, where he spent the next two years, and painted an altar-piece for the Church of San Domenico there.

From 1508 to 1512 Lotto was in Rome, and was employed in the Vatican during the memorable days when Raphael was painting the Stanze in that palace and Michelangelo was at work in the Sistine Chapel. A document preserved in the Corsini Library, Rome, records that Lotto received one hundred ducats for frescos to be painted in the upper story of the Vatican. No trace of these works remains; but whether he ever executed them or not, he was certainly brought into contact with Raphael, whose influence is apparent in many of his works.

In 1513 Lotto was summoned to Bergamo by Alessandro Martinengo (a grandson of Bartolommeo Colleoni, whose statue by Verocchio is in

Venice) to paint the altar-piece now in the Church of San Bartolommeo, Bergamo; and during the next twelve years that city was his headquarters. This was the most prosperous period of Lotto's life, a period fruitful in great works, and in which he first began to reveal the full extent of his powers. His quick sympathy with the joys and sorrows of the men and women about him, his tender interest in humanity, led him to fill the backgrounds of his sacred pictures with the most varied and lively imagery. It may be that his sympathies were deepened by the circumstances of his own existence, for all his life Lotto was a lonely man, a wanderer from city to city with no fixed place of abode and no close family ties. As early as 1513, before he went to Bergamo, he had no home of his own at Venice, but was living in the great Dominican convent of San Giovanni e Paolo, and in two wills which he made at different times he left the friars of this convent all his possessions.

In 1524 Lotto was engaged in executing several series of works in fresco, the most important of which are those in the Oratorio Suardi at Trescorre, near Bergamo, illustrating the stories of St. Barbara and St. Clara. In the sacristy of the old church of Credaro, not far from Trescorre, are some much injured frescos by him, and in Bergamo itself are the remains of others in a chapel in the Church of San Michele del Pozzo Bianco. Interesting also are the *intarsias* of the choir stalls in the Church of Santa Maria Maggiore, Bergamo, illustrating scenes from the Bible, made from Lotto's designs, many of which are so full of thought and feeling that "regarded even as mere illustrations," writes Mr. Berenson, "they are of such an order that had Lotto been an engraver and scattered these designs through the world instead of squandering them upon the church of a provincial town, it is likely that he would have come down to us as the acknowledged rival of Dürer."

Towards the end of 1526 Lotto returned to Venice, where he spent most of the next sixteen years. Here he renewed an early friendship with the painter Jacopo Palma, and became intimate with Titian, who in after years retained a sincere regard for Lotto, and sent him friendly messages from the court of the Emperor Charles v. "O Lotto, good as goodness, and virtuous as virtue itself," wrote Pietro Aretino in April, 1548, "Titian from imperial Augsburg, surrounded as he is by all the glory and favor of the world, greets and embraces you. In a letter which he sent me two days ago, he says that the pleasure that he feels in seeing the emperor's satisfaction with his works would be doubled if he could show them to you and have the benefit of your approval. For he feels how much the value of your judgment is increased by the experience of years, by the gifts of nature and of art, as well as by that sincere kindness which makes you judge of the pictures and portraits of others with as much justice and candor as if they were your own. Envy is not in your breast. Rather do you delight to see in other artists certain qualities which you do not find in your own brush, although it performs those miracles which do not come easy to many who yet feel very happy over their technical skill."

This letter from Aretino, a will which Lotto made in 1546, and an account-book which he kept during the last fifteen years of his life, tell us more



about his old age than we learn of any other part of his career. They all bear witness to the gentleness and seriousness of the painter's nature, to his kindliness of heart and religious spirit. Years had only deepened his habits of devotion, and his unworldliness and earnest piety were well known in Venice. "Holding the second place in the art of painting," wrote Aretino to him, "is nothing compared to holding the first place in the duties of religion, for doubtless heaven will reward you with a glory beyond all the praise of this world."

These deeply religious convictions may well have brought Lotto into relation with some of those earnest reformers, such as Contarini or Sadoletto, who, without forsaking the fold of the Church, longed to purify it from its sins and errors. Venice was at that time the meeting place of many such thinkers, and although there is no actual evidence of Lotto's intercourse with them, the personal nature of his religion and his profound interpretation of Old Testament history render it probable that he was familiar with some members of this little band; and it is significant that one of the first entries in his account-book should be a note of the completion of the portraits of Martin Luther and his wife, which he finished in October, 1540.

Meanwhile the painter's relations with the monks of San Giovanni e Paolo remained as intimate as ever, and their convent in Venice was still his favorite home. In March, 1542, he finished his great altar-piece for their church, showing St. Antoninus, Archbishop of Florence, throned in glory. The price of the picture was fixed at one hundred and twenty-five ducats, but Lotto asked only ninety, on condition that at his death he should be buried in the convent church free of charge, and in the garb of the Dominican Order. But San Giovanni e Paolo was not to be his last resting place after all. That autumn he went to Treviso and took up his abode in the house of a friend, Zuane del Saon, hoping to find that care and family affection for which he longed, "seeing," he tells us himself, "that I was advanced in years, without loving care of any sort, and of an anxious mind." It was Lotto's hope that Zuane's son would be benefited by him in the art and science of painting, "for my friend greatly delighted in me," he wrote, "and it was very dear to him to have me in his house, not only to him, but to his entire family, by whom I was respected and honored. Nor would he have me spend anything or pay a farthing, but remain always with him. And thus I was persuaded to enter into such fellowship, united in Jesus Christ, with the firm intention, however, of repaying so much courtesy and Christian kindness. So I went there. Then they besought me to be pleased to assure them that in case of my death he [their son, who was to be Lotto's heir] should not be molested or annoyed in any way by my relatives. Thereupon I most willingly set my signature to a declaration that in case of my death no relative of mine should be empowered to ask for an account of any goods left over by me." When, however, this agreement became known in Treviso "respectable people," Lotto tells us, "turned a cold shoulder to me, saying that I had become a child's nurse, eating away under the roof of another without earning my salt." This was more than the painter could bear, and accordingly it was

arranged that he should pay his host a yearly sum for board and lodging. But the experiment proved a failure; and after three years Lotto left Treviso, "for divers reasons," he says, "and chiefly because I did not earn enough by my art for my own support."

A few months after his return to Venice, on March 25, 1546, he made another will, again leaving all his possessions to the Hospital of San Giovanni e Paolo, and directing that the thirty cartoons which he had made for the tarsias, or pictorial designs inlaid in wood, of the Bergamo choir stalls, on which he seems to have set special store, should be given as a dowry to two maidens, "of quiet nature, healthy in mind and body, and likely to make thrifty housewives," on their marriage with two "well-recommended young men setting out in the art of painting, likely to appreciate the cartoons and to turn them to good account."

In June, 1549, Lotto left Venice to paint an 'Assumption' in a church at Ancona; and early in the following year, having resolved to spend the rest of his life in the Marches (certain Adriatic provinces in the central part of Italy), he sent for the pictures which he had left behind in the charge of Titian's friend Sansovino. He remained at Ancona painting altar-pieces for neighboring churches two years longer, and, in August, 1552, he settled at Loreto, attracted by the beauty of the spot and the presence of the famous sanctuary there. On September 8, 1554, "being tired of wandering, and wishing to end his days in that holy place," he dedicated himself and all his worldly goods to the service of the Blessed Virgin, and became an inmate of the Holy House of Loreto. Among the conditions named in the deed of gift it was expressly stipulated that he should have rooms, clothing, and a servant, "that he should enjoy the same consideration as a canon, be prayed for as a benefactor, and have one florin a month to do what he pleased with."

In this quiet retreat Lotto spent the last years of his life, growing daily more feeble, and having almost entirely lost his voice. To the end he worked with his brush, painting not only pictures for the chapels in the basilica of the town, but a series of works in the Palazzo Apostolico there. The last entry in Lotto's account-book belongs to the latter part of 1556, so that his death could not have occurred until the close of the year. "The last years of the painter's life," remarks Vasari, "were exceedingly happy. His soul was filled with a blessed peace, besides which, they had the advantage of winning him eternal life, which he might, perhaps, not have attained had he remained plunged in the affairs of this busy world."

Of Lotto's personal appearance we have no information, and no authentic portrait of him has come down to us.

[The foregoing life of Lotto is based upon an article by Julia Cartwright in *The Art Journal* for 1895.]

## The Art of Lotto

UNTIL the appearance in 1895 of the first edition of Mr. Bernhard Berenson's 'Lorenzo Lotto, an Essay in Constructive Art Criticism' many beliefs concerning the painter had been unquestioningly accepted as facts which Mr. Berenson's exhaustive study has rendered no longer tenable. Vasari's statement that Lotto was a pupil of Giovanni Bellini, as were his contemporaries Giorgione, Titian, and Palma, has been repeated by every writer of the history of Italian art, including Crowe and Cavalcaselle, and even Lotto's more appreciative critic, the late Giovanni Morelli. Mr. Berenson, however, refutes this tradition with many and carefully considered arguments. Lotto, he believes, was the direct pupil, not of Bellini, but of Alvise Vivarini, a Muranese painter of distinction who became the chief of a school in Venice which rivaled, but was in no way connected with, that of Bellini. The influence of Alvise Vivarini, he points out, is plainly perceptible in the work of his pupil, Lorenzo Lotto, who, long after the fifteenth century had ceased to be aught but a memory to Giorgione, Titian, and Palma, his older contemporaries, remained, in composition, coloring, and technique, immersed in its traditions, carrying them on even into the perfect Renaissance of the sixteenth century.

Mr. Berenson divides Lotto's works into various periods. Those painted prior to 1509 are in his first manner and bear most distinctly the marks of his early training. In them the types are antiquated, almost archaic, the coloring timid, and the composition simple and somewhat severe.

Always susceptible by nature, Lotto was quick to feel the influence of other artists, and in the course of his career we can trace in his works the impress, not only of his master, Alvise Vivarini, but of Jacopo di Barbari, Bartolommeo Montagna, Cima da Conegliano, Giovanni Bellini, Carlo Crivelli, and others. After his return from Rome in 1512 the influence of Raphael is perceptible in many of his paintings, which show more dramatic treatment and an inclination to exaggerate certain of Lotto's own inherent tendencies—a blond, almost golden, tone of coloring and an over-expressive gesture of the hands. The effect of the artist's acquaintance with Jacopo Palma is also observable in works of about this time. Occasionally, however, Lotto, so to speak, asserted his independence, and especially in his portraits gave evidence that neither Palma nor Raphael nor any other had been followed, but that a distinctly individual note had been struck and a delicate psychological insight shown such as none of his contemporaries could surpass, if, indeed, they could equal.

During the twelve years following 1513, which Lotto, with occasional breaks, spent in Bergamo—a time that has been designated as his "Bergamask period"—he was thrown little with other Venetian painters, and in consequence his individual style became more developed. The works executed at this time have a freshness and exuberance about them that invest them with a peculiar charm.

It was, however, after this, between 1529 and 1540, that his greatest pictures were painted—pictures that most clearly reveal his powers as a psychologist, a poet, and a profound thinker. Indeed, as M. Müntz has said, "No more striking instance could be found of the metamorphosis of a primitive painter into a champion of the golden age of art." Titian's influence has been traced in the breadth of treatment and rich coloring which characterize many of Lotto's religious pictures of this late period, as well as in some of the wonderful portraits painted at this time in which the technique recalls the greatest of the Venetian masters, but in which he shows a certain subtle introspective quality and suggestiveness peculiarly his own.

During the last years of his life Lotto produced many works remarkable for their vigor and keen insight into character. He continued painting to the end, and his last works—a series of pictures of unequal merit, almost monochrome in tone—are at Loreto, where his days were ended. Mr. Berenson lays stress upon the modern quality of much of Lotto's latest works, and notes that the way in which the paint is put on strongly recalls the French impressionists of to-day.

Lotto left but few imitators. His style never attained the popularity of many of the artists of his time. His types, when different from those of his precursors and contemporaries, were too much the expression of his own personality to admit of any imitation that was not caricature. "Like Raphael, like Michelangelo, like Correggio," writes Mr. Berenson, "Lotto completely exhausted a certain vein, leaving nothing for followers; and it must be added that Lotto himself approached too close to the brink of decadence for imitators not to plunge into the gulf."

EDMUND G. GARDNER

'THE GENTLEMAN'S MAGAZINE' 1898

WITH few exceptions, all Lotto's works are religious pictures or portraits; the former marked by an intense fervor, the latter by an extraordinary psychological insight into character, and a power of catching and perpetuating transient emotions and delicate shades of feeling. His peculiar melancholy sentiment, that anxious craving expression seen in so many of his portraits, together with certain qualities of coloring and an extreme gracefulness of form, distinguish his pictures from those of the other Venetian masters. . . .

There are no Madonnas in the whole range of Venetian art more lovely than those in Lotto's three great altar-pieces at Bergamo, in which the painter poured out the poetry of his soul. There is a freshness and brightness about them which we scarcely find in his later altar-pieces, splendid though these often are; they are more lyrical, more free, and almost joyous. Lotto's angels, even at the end of his career, breathe forth a purely Raphaellesque tenderness and grace quite unlike those of any other Venetian painter of the sixteenth century; in his picture of the 'Madonna and Child with Saints' at Vienna, where the angel crowns the Madonna with a garland of flowers, in the 'Nativity' at Brescia, in his 'Annunciations' at Recanati and Ponteranica, they are spiritual beings of surpassing beauty. . . .

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Exquisite though his religious pictures are, however, it is his portraits especially which place Lotto among the world's great artists; and it is his sensitiveness, sometimes almost morbid, and his great psychological skill that make these portraits so marvelous. Morelli has observed: "To understand Italian history it is absolutely necessary to study portraits both male and female, for some portion of the history of the period is always written in those faces if we only knew how to read it."

Lotto in his art, as in his life, seems the type of the class of persons who, sickened with the immorality of their century and conscious of Italy's downfall, were turning to religion and anticipating the Catholic reaction. The burden of the portraits he painted is, that all Italy was not so corrupt as we sometimes are inclined to suppose; there were men and women untainted by its vices; there were priests and prelates full of apostolic fervor and pure zeal. Look at the portrait of the 'Prothonotary Julian' in the London National Gallery, and at the deacons receiving petitions and distributing alms in the St. Antoninus altar-piece in the Church of San Giovanni e Paolo, Venice—these are the new clergy arising, as the Rome of the Borgias passed away, to perform within the Church what Luther was professedly doing without. Equally admirable are Lotto's portraits of the laity, men and women; each tells us a life history, a soul's comedy or tragedy, as the case may be. The comedy is perhaps rarer, for, as a rule, there is an air of oppressive sadness about Lotto's sitters, as though the painter's own melancholy view of life made him read into them a little of his own morbid self-consciousness and his religious aspirations.

BERNHARD BERENSON

'LORENZO LOTTO'

IN 1480, when Lotto was born, Giorgione, Titian, and Palma were already alive. These three pupils of Giovanni Bellini form a group who carried painting beyond the methods and ideals of their master, even before his death; and Lotto, although not their fellow-pupil, but attached to the kindred school of Alvise Vivarini, kept abreast of the advance they made. Giorgione died young; Palma's talents were not of the highest order; Titian, therefore, remained without a rival among the younger generation of Bellini's followers, taking that place in the Venice of the sixteenth century which was Bellini's in the fifteenth. This position he took and continued to hold, not by mere chance, but by right, for his genius was of the kind which enabled him to embody the dominant tendencies of his age, as Bellini had embodied those of an earlier generation. Titian alone, of all the Italian painters of the sixteenth century, expressed the master feelings, the passions, and the struggles then prevailing. The expression he gave to the ideals of his own age has that grandeur of form, that monumental style of composition, that arresting force of color, which make the world recognize a work of art at once, and forever acclaim it a classic; but with all these qualities, Titian's painting is as impersonal, as untinted by individuality, as Bellini's. Indeed, to express the master passions of a majority implies a power of impersonal

feeling and vision, and implies, too, a certain happy insensibility—the very leaven of genius, perhaps.

This insensibility, this impersonal grasp of the world about him, Lotto lacked. A constant wanderer over the face of Italy, he could not shut his eyes to its ruin, nor make a rush for a share in the spoils. The real Renaissance, with all its blithe promise, seemed over and gone. Lotto, like many of his noblest countrymen, turned to religion for consolation, but not to the official Christianity of the past, nor to the stereotyped Romanism of the near future. His yearning was for immediate communion with God, although, true to his artistic temperament, he did not reject forms made venerable by long use and sweet association. He is thus one of the very few artists who embodies in his works a state of feeling in Italy which contained the promises of a finer and higher life, and a more earnest religion. As these promises were never realized, Lotto at times seems more like a precursor of the counter-Reformation; but at all events, he is there to witness to an attitude of mind in Italy which, although not the dominant, could have been by no means rare. To know the sixteenth century well it is almost more important to study Lotto than Titian. Titian only embodies in art-forms what we already know about the ripe Renaissance, but Lotto supplements and even modifies our idea of this period. . . .

The chief note of Lotto's work is not religiousness—at any rate not the religiousness of Fra Angelico or the young Bellini—but personality, a consciousness of self, a being aware at every moment of what is going on within one's heart and mind, a straining of the whole tangible universe through the web of one's temperament. This implies exquisite sensitiveness, a quality which could not be appreciated by a people who were preparing to submit to the double tyranny of Spain and the papacy. Nor was a man who strained the whole universe through a sensitive personality like to interpret Scripture and the legends of the saints in a way that would be pleasing to the new catholicism.

Lotto's temper of mind was thus a hindrance to his success, but a sensitive personality has a more vital drawback still in those inevitable fluctuations of mood which make it so much more difficult for a man like Lotto than for one like Titian to keep the level he has once attained. But Lotto's very sensitiveness gave him an appreciation of shades of feeling that would utterly have escaped Titian's notice.

He was, in fact, the first Italian painter who was sensitive to the varying states of the human soul. He seems always to have been able to define his feelings, emotions, and ideals, instead of being a mere highway for them; always to recognize at the moment the value of an impression, and to enjoy it to the full before it gave place to another. This makes him preëminently a psychologist, and distinguishes him from such even of his contemporaries as are most like him: from Dürer, who is near him in depth, and from Correggio, who comes close to him in sensitiveness. The most constant attitude of Dürer's mind is moral earnestness; of Correggio's, rapturous emo-

tion; of Lotto's, psychological interest—that is to say, interest in the effect things have on the human consciousness. . . .

Like other painters of the Italian Renaissance, Lotto, precocious as he seems to have been, did not attain full expression of his genius at a single bound. Although the entire series of his early works, from Sir William Martin Conway's 'Danaë' (London), painted before 1500, to the Recanati altarpiece of 1508, have qualities of drawing, of chiaroscuro, and of color which clearly distinguish them from the work of any other artist of the time, nevertheless the dominant note of his spirit is as yet scarcely apparent. Nor is this surprising when we stop to reflect that even the born psychologist must have the material of experience to work upon. In these early essays, therefore, we find Lotto even more dependent in spirit than in technique upon the school he comes from. The religious severity and asceticism which characterize the school of the Vivarini, even at a time when the Bellini had become paganized, stamp all Lotto's youthful works. They have none of the pagan quality that marks the Madonnas Giorgione and Titian were painting at the same time, and nothing could be more utterly opposed to them in feeling than the decorous little garden-parties—the "Sante Conversazioni"—infallibly called to mind when the name of Palma is mentioned. . . . Unpsychological as Lotto is in his first works, he is groping toward something far more conscious and personal than any of his Venetian predecessors had attained; and it is this initial note of personality, added to the asceticism of the school in which he was trained, that gives his own early pictures a moral earnestness and a depth of feeling which place them beside Dürer's. . . .

It is a temptation to speak of the portraits at greater length than their relative number warrants, because they gave freest scope to psychological treatment. But Lotto was not like Moroni, a mere portrait painter. Religious subjects occupied most of his energies, and we shall see presently to what extent his psychological spirit permeates these works as well. Devoting our attention for a moment, however, to his portraits, we find that not one of the score still existing leaves us indifferent. They all have the interest of personal confessions. Never before or since has any one brought out on the face more of the inner life. His psychological interest is never of a purely scientific kind. It is, above all, humane, and makes him gentle and full of charity for his sitters, as if he understood all their weaknesses without despising them, so that he nearly always succeeds in winning our sympathy for them; and even where he has sitters to whom no other painter of the time would have managed to give a shred of personality, he succeeds in bringing out all that is more personal in them, all that could possibly have differentiated them from other people of their age and station. Taken all together, his portraits are full of meaning and interest for us, for he paints people who seem to feel as we do about many things, who have already much of our spontaneous kindness, much of our feeling for humanity, and much of our conscious need of human ties and sympathy. . . .

I have said that Lotto, as distinguished from other artists of his time, is

psychological. He is intensely personal as well. But these qualities are only different aspects of the same thing, psychological signifying an interest in the personality of others, and personal, an interest in one's own psychology. In his portraits Lotto is more distinctly psychological; in his religious subjects—the only other class of paintings which, with few exceptions, he ever undertook—he is not only psychological, but personal as well. He interprets profoundly, and in his interpretation expresses his entire personality, showing at a glance his attitude towards the whole of life.

When Lotto went to Bergamo he was thirty-three years old, and complete master of his craft. He was in the full vigor of manhood and entering upon the happiest period of his career. His pictures of this time, particularly those still preserved at Bergamo, have an exuberance, a buoyancy, and a rush of life which find utterance in quick movements, in an impatience of architectonic restraint, in bold foreshortenings, and in brilliant, joyous coloring. There is but one other Italian artist whose paintings could be described in the same words, and that is Correggio. Between Lotto's Bergamask pictures and Correggio's mature works the likeness is indeed startling. As it is next to impossible to establish any actual connection between them, this likeness may be taken as one of the best instances to prove the inevitability of expression. Painters of the same temperament, living at the same time, and in the same country, are bound to express themselves in nearly the same way—not only to create the same ideals, but to have the same preferences for certain attitudes, for certain colors, and for certain effects of light. Yet Lotto, even in these Bergamask works, differs from Correggio by the whole of his psychological bent. Correggio is never psychological; he is too ecstatic, too rapturous. He is as tremulously sensitive as Lotto, but his sensitiveness is naively sensuous, while Lotto reserves his most exquisite sensitiveness for states of the human soul. His expression is less complete than either Correggio's or Titian's, for in him there is ever the element of self-consciousness, of reflection, reduced for a brief while within the narrowest limits, yet never entirely absent. The altar-pieces in Bergamo at San Bartolommeo, at Santa Spirito, at San Bernardino, the larger tarsias at Santa Maria Maggiore in that city, and the frescos of the chapel at Trescorre are all full of this Renaissance intoxication, sobered down before it grows Dionysiac by a correcting touch of self-consciousness. They have beauty, they have romance, they have quickness of life and a joy in light, as if sunshine were the highest good; but the beauty is an extremely personal ideal, too strange, too expressive, to be unconscious; the romance is too delicate, the quickness of life too subtle, and the joy in light too dainty not to betray an artist vividly conscious of it all as he lives and creates.

This consciousness is at the very opposite pole from ordinary self-consciousness. It is in no way connected with social ambitions or unattainable ideals. Its whole result, so far as beauty is concerned, is to make the artist linger more over his work with a more intimate delight. Lotto has too keen



a joy in his art to treat any detail, even the smallest, as a matter of indifference or convention. His landscapes never sink to mere backgrounds, but harmonize with the themes of his pictures like musical accompaniments, showing that he was well aware of the effect scenery and light produce upon the emotions. Far from treating the hand as a mere appendage, he makes it as expressive, as eloquent, as the face itself, and in some of his pictures the hands form a more vital element in the composition than even in Leonardo da Vinci's 'Last Supper.' Even in decoration Lotto entirely casts loose from architectural convention, letting himself be swayed by his personal feeling only for what is tasteful. He displays a sense almost Japanese for effects to be obtained from a few sprays of leaves and flowers arranged as it were accidentally, or joined loosely with a ribbon so as to form a frame—for scattered rose-petals or trees blown by the wind on a cliff.

It is in this period of his career, while he was at Bergamo, that Lotto, as we have seen, is most in touch with the general spirit of his time. This explains why his Bergamask pictures appeal far more than his earlier or later works to all lovers of classic Italian painting—that is to say, to all people who feel the spell of the Italian Renaissance. Yet even here his way of painting separated him widely from his more successful Venetian contemporaries. They were without exception followers of Giorgione. It is true that in delicacy of touch and refinement of feeling no one came so near to that great master as Lotto, but these qualities counted for little with a public indifferent to what was individual in Giorgione's spirit, but so enamored of the glitter and flash, the depth and warmth of his coloring, that they would welcome no picture which did not give them a distinctly Giorgionesque effect. Lotto's coloring is never distinctly Giorgionesque. In the works of his earlier and of his Bergamask years it is subtle, it is spontaneous, but it is a world removed from Titian's. . . . His type of beauty also, although during these Bergamask years it comes nearest to being a definite type, differs from Titian's and Correggio's in the same way in which his spirit differs from theirs, being more refined, more subtle, more expressive, and, as compared with Titian's at any rate, less like a mask. Lotto cannot always reproduce the same face. He colors it too much with his own mood; it is too highly charged with expression to conform to any fixed ideal of outline or feature. . . .

Both Titian and Lotto are dramatic. Titian attains his dramatic effect by a total subordination of individuality to the strict purposes of a severe architectonic whole. The bystanders are mere reflectors of the emotion which it is the purpose of the artist their presence should heighten; their personality is of no consequence. Lotto, on the other hand, attains his dramatic effect in the very opposite way. He makes us realize the full import of the event by the different feelings it inspires in people of all kinds. He does this, of course, because his real interest is psychological, while Titian's method follows with equal consequence from the epic nature of his genius. But what makes both Titian and Lotto in their different methods equally dramatic is that they have an equal power of vivid representation. In the one case, the

subject is the event itself; in the other, the emotion roused by the event—not the emotion of a chorus, but the emotion as felt by distinct individuals.

Lorenzo Lotto was, then, a psychological painter in an age which ended by esteeming little but force and display, a personal painter at a time when personality was fast getting to be of less account than conformity, evangelical at heart in a country upon which a rigid and soulless catholicism was daily strengthening its hold. Even the circumstances of his life, no less than his character, were against his acquiring a reputation. Restless and a wanderer, he left but few pictures in Venice, his native town, so that the sixteenth-century amateurs, from whom we have derived our current notions about the art of that time, did not find there enough of Lotto's work to carry away enthusiastic accounts of it. But even if circumstances had been more favorable, it is probable that Lotto's reputation would have paled before that of his great rival, who gained and kept through a long lifetime the attention of the public. Achievements so brilliant and so well advertised as Titian's could leave but scant room for the European fame of a painter the appreciation of whose peculiar merits required a better trained eye and a more delicate sense of personality than were common in the camp of Charles v. or the court of Philip II.

But for us Lotto's value is of a different sort. Even if modern art were not educating us, as it is, to appreciate the technical merit of work such as his, nevertheless, in any age personality molding a work of art into a veritable semblance of itself is so rare a phenomenon that we cannot afford to neglect it. Least of all should we pass it by when that personality happens to be, as Lotto's was, of a type towards which Europe has moved during the last three centuries with such rapidity that nowadays there probably are a hundred people like Lotto for one who resembled him in his own lifetime. His spirit is more like our own than is, perhaps, that of any other Italian painter; it has all the appeal and fascination of a kindred soul in another age.

VERNON LEE

'COSMOPOLIS' 1896

**A**LTHOUGH a Venetian in the essential painting quality, and in a certain voluptuous solemnity, Lorenzo Lotto stands out quite separate from the two great exchangeable earlier Venetians, Giorgione and Titian, and their retinue. Separate, different, shining out in virtue of a more lively composition, more vehement and momentary gesture, a more pathetic, episodic fancy, as of Tasso's poignant romance compared with the idyllic heroism of Spencer—the restless, inventive romance as compared with the lyric—steeped in sentiment and suggestion, he leaves in the mind, with his brilliancy and sort of diagonal vivacity, a sense of discomfort mingled with delight. His pictures can be distinguished from those of other Venetians almost across the width or length of a church. They call one, as with clarion march music, with their vivid, unusual tints. The sapphire blues and geranium reds of the Virgin's robe; the meadow green and shot orange with which these are balanced; the exquisite rose-color and lilac, which make certain groups of flut-

tering angels like hyacinth plantations in spring; nay, the whole picture, the lovely ivory-faced Virgin on her throne, the blond St. Sebastian with the first down on his cheeks, the dark, passionate St. Roch, the stately St. Barbaras and St. Catherines, palmed and towered into so many human or celestial flowers. This man loves—which is uncommon in great painters—beautiful things, not merely things which look beautiful when painted. His women are exquisite, not merely in hair and skin, but in body and feature, delicately carved of living ivory. His draperies have dyes of gem-like depth and vividness, sapphire blue and marvelous lacquer scarlet; and he studies plants for their beauty, not merely for decoration and suggestion. . . .

Even more noticeable in this highly-strung, over-excitable artist is the romantic, imaginative light in which he sees actions and men, insisting upon the element of hidden pathos or trouble in all his sitters, and composing his religious pictures, not like the other Venetians, as solemn liturgic pageants, but as rapid, unclutchable visions born of ecstatic hope.

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## The Works of Lotto

### DESCRIPTIONS OF THE PLATES

#### 'PORTRAIT OF A LADY WITH A FAN'

#### PLATE I

**I**N a letter dated April 19, 1543, Lotto speaks of two half-length portraits upon which he was then at work, one representing "Messer Febo da Brescia," and the other his wife, "Madonna Laura da Pola." These paintings were completed in the following spring, and in all probability are the companion pictures now in the Brera Gallery, Milan, of which that of the lady is reproduced in plate I.

Madonna Laura (if the attribution may be accepted) is richly dressed in a gown of dark silk with a gold chain about her waist. Red drapery covers a high-backed chair behind her, and at one side is a red curtain. She wears an embroidered head-dress, and around her throat a necklace of pearls. In one hand she holds a prayer-book, and in the other a fan of ostrich plumes.

The portrait is painted in a broad and masterly manner with delicate gradations of light and shade and subtle atmospheric effect. "There is harmony in every part," write Crowe and Cavalcaselle; "in true contrasts of tint, in true balance of chiaroscuro, and in modeled relief."

The picture measures three feet high by two and a half feet wide.

#### 'THE MADONNA AND CHILD WITH SAINTS'

#### PLATE II

**T**HIS picture, in the Imperial Gallery, Vienna, is the only existing 'Santa Conversazione' (Holy Conversation), as such compositions are sometimes called, which Lotto painted in the style of Palma, though Palma's influence is clearly marked in the works of one period of his career.

In an open and sunny landscape the Madonna, in a pale blue dress falling in billowy folds about her feet, is seated beneath an oak-tree. Behind her an angel, with golden hair and rose-colored draperies, holds a crown of blossoms above her head. The Child raises one hand in blessing, and with the other turns the pages of a book held by St. Catherine who kneels before him, richly dressed in a green robe. Beside her is St. James the Elder, in a gray tunic and red over-garment.

"There is no picture by Lotto," write Crowe and Cavalcaselle, "in which better grouping or a more delicate feeling of worship are found, where clearness of flesh is more purely allied to transparent gaiety of tinting, where harmony and sparkle are more intimately united to charms of expression and movement."

The picture was painted in 1527-28. It measures about three feet eight inches high by nearly four feet wide.

'THE ANNUNCIATION'

PLATE III

**T**HIS picture, in the Church of Santa Maria sopra Mercanti, Recanati, was painted in 1527-28. In execution it is one of Lotto's best works; the painting is delicate and the lights and shadows skilfully managed, while in its interpretation of the sacred subject a curiously modern note is struck;—the Virgin in her humble surroundings is represented simply as a woman, thoroughly human in look and mien, and not as the mystical bride of heaven invested with supernatural attributes. Startled by the appearance of the announcing angel, who has suddenly alighted in her chamber (his outspread wings, bluish green in color, his fluttering blue drapery and streaming flaxen hair all bespeaking his rapid flight), she has turned from her prayers, awestruck by the message that he brings.

The details of the scene are admirably rendered. "Carpaccio himself," says Mr. Berenson, "never painted a better interior than this bedroom of the Virgin's." The bed with its white coverlet is curtained with green; books and a candle-stick stand on a shelf upon the wall. A cat, terrified by the presence of the angel, scampers across the floor. Through a broad opening is seen a parapet, and beyond, a garden in which green vines and dark cypress-trees stand out against a pale blue sky.

The picture is on canvas and measures five feet four inches high by three feet nine inches wide.

'THE MARRIAGE OF ST. CATHERINE'

PLATE IV

**I**N this picture, one of the most charming of Lotto's works, the Madonna, seated before a parapet over which a Turkish carpet is hung, holds the Child towards the kneeling St. Catherine that he may place the marriage ring upon her finger. An angel stands at one side, and at the other Messer Niccolò di Bonghi, in whose house at Bergamo the picture was seen by the "Anonimo," an unknown writer of the sixteenth century, generally supposed to be Marcantonio Michiel, a wealthy art amateur of that day.

"This is a picture of rare charm," writes Mr. Berenson. "St. Catherine's features are not remarkably beautiful, but the Madonna is one of the loveliest women ever painted. The grace of their movements is so simple and natural that we shall scarcely find elsewhere in Italian art anything better. They are both dressed in ample robes, with a great deal of shining damask silk, producing a dazzling effect. . . . St. Catherine has pearls in her hair, and is clad altogether as a lady of her time; her features, indeed, lead us to suspect a portrait. The Child, with his 'grown-up' way of ceremoniously placing the ring on St. Catherine's finger, is a trifle comic. This otherwise perfect composition is somewhat marred by the too obtrusive presence of Niccolò di Bonghi, who evidently insisted on being placed where he could be well seen. . . . The coloring is perhaps a trifle too dazzling, the scarlets and flashing whites being both too highly pitched for each other's comfort."

Ridolfi tells us that when the French occupied Bergamo this picture was placed in the Church of San Michele for safety, but that not even in that sacred place was it secure from the vandalism of the soldiers, one of whom, having been pleased with a view of Mt. Sinai, originally represented in the picture as seen through a window, cut out that portion of the painting and carried it away. This space is now covered by a piece of dark canvas.

The figures in the picture are almost life-size. It is dated 1523, and hangs in the Carrara Collection of the Bergamo Gallery.

'SAN BERNARDINO ALTAR-PIECE'

PLATE V

LOTTO painted this altar-piece in 1521 for the Church of San Bernardino, Bergamo, where it is still in its place. As a proof of the value set upon it by the Bergamese, and of the high esteem in which they held the painter who had lived for so many years among them, Tassi tells us that in the year 1591, when the monks of San Bernardino entertained the idea of selling their altar-piece, the town voted to become its purchaser rather than suffer it to be taken away.

Seated upon a draped and throne-like pedestal the Madonna, clad in a bright red robe, expounds to the listening saints about her the glory of the divine Child, who stands upon her knees. On her left are St. John the Baptist pointing to the group above, and St. Anthony Abbot (or Hermit) in a green mantle, leaning upon his crutch, symbol of his age and feebleness, and holding his attribute, the bell, significant of his power to exorcise evil spirits by its sound. On her right stands St. Bernard in the white habit of his order, and beside him St. Joseph, in a yellow mantle, leans upon his pilgrim's staff. On one of the steps of the rose-strewn pedestal an angel, in orange-colored drapery, writes in a book the words that the Madonna speaks, and in the air above four other angels, bathed in a luminous atmosphere, hold a green curtain which they spread like a canopy over her head.

A similarity has often been remarked between this picture and some of Correggio's works, noticeable in the daringly foreshortened figures of the flying angels, in the attitude of St. John, and in the soft contrasts with which the gradations of light are conveyed—a similarity the more surprising when

it is remembered that in all probability the two painters had no personal knowledge of each other's works.

Mr. Berenson has pointed out qualities in this altar-piece that show the influence of Lotto's master, Alvise Vivarini: the gesture of the Madonna's hand, the figure of St. John—the prototype for which he finds in the compositions of Alvise and his school—and the spreading of the curtain behind the Madonna's throne. "Faults," he writes, "this picture has, but, Lotto once granted, they are slight. For a work in which the touch is so dainty and where there is so much movement and feeling, the arrangement is too architectural, the pedestal too massive, and unfortunately the canopy and the angels supporting it make the composition a little top-heavy. In structure, also, the figures leave much to be desired, and the snail-shaped coil of drapery over the Baptist's left arm is scarcely to be excused. Yet in few other pictures is an idea conveyed to the spectator so directly and through such flower-like line and color."

The altar-piece is on canvas, and measures about ten feet high by nine feet wide.

'PORTRAIT OF THE PROTHONOTARY JULIANO'

PLATE VI

**T**HIS portrait of a prothonotary apostolic, or member of the college of ecclesiastics charged with the registry of acts and proceedings relating to canonization, etc., was painted by Lotto in or about the year 1522. It represents a man past middle life standing by a table covered with a Turkish carpet, on which, besides the book that he holds in both hands, lie two letters addressed to himself. He wears a black velvet gown trimmed with ermine, and his head with its smooth gray hair and clear-cut features is relieved against a dark green curtain. Through an open window in the background is seen a landscape with a range of hills and a low horizon. Thoroughly modern in its rendering, "it is," writes Mr. Berenson, "the quietest of all portraits by Lotto, and—if I may be allowed the word—the most 'gentlemanly.'"

The picture measures about three feet high by a trifle over two feet wide, and hangs in the National Gallery, London.

'ST. ANTONINUS AND THE POOR'

PLATE VII

**S**T. ANTONINUS, a member of the Dominican Order of Monks of San Marco, the archbishop of Florence in 1441, and a close friend to Fra Angelico, is here represented seated upon a high throne holding an open scroll in both hands. Angels draw aside heavy red curtains revealing a rose-hedge behind the throne, and above the blue sky dotted with cherubim, while other angels whisper into the ears of the saint, noted for his many deeds of charity, prayers of intercession for the poor who are gathered below. At the feet of Antoninus, behind a balcony hung with an Eastern carpet, stand two deacons distributing alms and receiving petitions from the crowd which eagerly presses forward beneath.

In execution this work is broad and free; the composition is marked by originality, and the coloring, although somewhat dimmed by time, is rich and

deep. The faces of the two deacons are full of individuality, and, especially in that of the one receiving petitions, there is much of the psychological interest with which Lotto invests his portraits. The varied and expressive gestures are noteworthy, as is the skill with which the few figures pressed together in the foreground are made to produce the impression of a multitude.

According to an entry in Lotto's account-book he finished this famous altar-piece for the Dominican Church of San Giovanni e Paolo, Venice, where it still remains, on March 28, 1542. The canvas measures about eleven feet high by seven feet nine inches wide.

'PORTRAIT OF A MAN WITH A CLAW'

PLATE VIII

ONE of Lotto's finest and most characteristic portraits is the life-sized one here reproduced, representing a Venetian nobleman. He wears a dark flowing gown brought into relief by the scarlet curtain that forms the background of the picture. His hair and beard are light brown, his eyes blue, his face pale. One arm rests upon a table covered with a green cloth, and in one of his white, delicately formed hands is the claw of an animal modeled in gold. "The head," observes Morelli, "as in all Lotto's portraits, is full of subtlety, intellect, and distinction."

The belief that this was the portrait of the celebrated Italian naturalist, Ulysses Aldrovandi, has been proved to be without foundation, for Aldrovandi was but a child of five when in 1527 Lotto painted this picture. It now hangs in the Imperial Gallery, Vienna, where it has been successively attributed to Titian and to Correggio before being justly ascribed, as it now is, to Lotto.

'AGOSTINO AND NICCOLÒ DELLA TORRE'

PLATE IX

THIS picture, purchased in Bergamo from the late Signor Giovanni Morelli in 1862, and now in the National Gallery, London, represents Agostino della Torre, a professor of medicine in the University of Padua, and Niccolò, his brother, who stands behind him. It was painted in the year 1515. Lotto was then temporarily in Venice, and, on his return to Bergamo, where he was at that time living, probably stopped over at Padua, and there painted the portrait of Agostino della Torre. He then took the picture with him to Bergamo and delivered it to Niccolò, who was living in that city. Morelli's suggestion that Niccolò's portrait was added as an afterthought seems plausible from the crowded and somewhat awkward composition; but both in technique and in conception this is, nevertheless, one of Lotto's most vigorous and characteristic works.

It measures two feet nine inches high by two feet three inches wide, and the figures are the size of life.

'ST. NICHOLAS IN GLORY'

PLATE X

PAINTED in 1529, when Lotto, then nearly fifty years old, was at the height of his powers, this altar-piece in the Church of Santa Maria del Carmine, Venice, although in a much ruined condition, gives proof of his mastery in composition and technique. In no other of his works is the in-

fluence of Titian so perceptible, for though conception and feeling are thoroughly characteristic of Lotto, the rich reds, delicate whites, and ruddy flesh-tints recall the glowing colors of that Venetian master.

In the upper part of the picture St. Nicholas, a patron saint of Venice and Bishop of Myra in Asia Minor (often called St. Nicholas of Bari, from the place where he was finally buried), is seated between angels, two of whom bear his insignia of office, while a third holds a dish containing purses, emblematic of the saint's charity in giving three purses of gold to a poor nobleman as dowries for his three daughters. At the feet of the bishop are seated St. John the Baptist in an attitude of prayer, and St. Lucy wearing a green robe and a red mantle. Beside her in a dish are her eyes, which according to the legend she herself plucked out and sent to an importunate lover who had declared that they had captivated his heart. Beneath, in a landscape opening upon the sea, Lotto has painted St. George in combat with the dragon, while the princess, whose life he thus saves, flees towards a castle. Such, however, is the ruined condition of this great altar-piece that these minor details are scarcely distinguishable.

"The incomprehensible neglect in which this masterpiece is still left," writes Mr. Berenson, "is all the more to be regretted because, everything considered, it seems to have been one of Lotto's greatest achievements. In few other works has he created types so strong and beautiful, and seldom has his drawing been so firm, his modeling so plastic, and his coloring so glowing and harmonious. The landscape must have been one of the most captivating in Italian painting, and even now, although it is coated with candle-grease, the sweep of its outlines, the harmony of its colors, and the suggestiveness of its lights make an unwonted appeal to the imagination."

The picture is on canvas and measures nine feet ten inches high by about five feet wide.

#### A LIST OF THE PRINCIPAL WORKS OF LOTTO WITH THEIR PRESENT LOCATIONS

**AUSTRIA-HUNGARY.** BUDAPEST GALLERY: Angel—CRACOW, OWNED BY COUNT PUSLOWSKI: Madonna and Child—VIENNA, IMPERIAL GALLERY: Portrait of a Man with a Claw (Plate VIII); Madonna and Child with Saints (Plate II); Three Views of a Man—ENGLAND. HAMPTON COURT, ROYAL GALLERY: Portrait of Young Man; Portrait of Andrea Odoni—LONDON, NATIONAL GALLERY: Agostino and Niccolò della Torre (Plate IX); The Prothonotary Juliano (Plate VI); Family Group—LONDON, BRIDGE-WATER HOUSE: Madonna and Saints—LONDON, OWNED BY MRS. MARTIN COLNAGHI: Madonna and Saints—LONDON, OWNED BY SIR W. M. CONWAY: Danaë—LONDON, DORCHESTER HOUSE: Lucretia—WILTON HOUSE, LORD PEMBROKE'S COLLECTION: St. Anthony—FRANCE. NANCY MUSEUM: Portrait of a Man—PARIS, LOUVRE: St. Jerome; Christ and the Adulteress; Recognition of the Holy Child—GERMANY. BERLIN GALLERY: Christ taking leave of His Mother; Portrait of Young Man; St. Sebastian and St. Christopher; Portrait of an Architect—BERLIN, PROF. R. VON KAUFMANN'S COLLECTION: Portrait of a Jeweler—DRESDEN, ROYAL GALLERY: Madonna—HAMBURG, CONSUL WEBER'S COLLECTION: St. Jerome—MUNICH GALLERY: Marriage of St. Catherine—ITALY. ALZANO, PARISH CHURCH: Assassination of St. Peter Martyr—ANCONA GALLERY: Madonna Enthroned—ASOLO, CATHEDRAL: Assumption of the Virgin—BERGAMO GALLERY, CARRARA COLLECTION: Marriage of St. Catherine (Plate IV); Por-



trait of a Lady; Predelle to San Bartolommeo Altar-piece — BERGAMO GALLERY, LOCHIS COLLECTION: Holy Family; Sketches for Predelle of San Bartolommeo Altar-piece — BERGAMO, CHURCH OF SANT' ALESSANDRO IN COLONNA: Deposition — BERGAMO, CHURCH OF SANT' ALESSANDRO IN CROCE: The Trinity — BERGAMO, CHURCH OF SAN BARTOLOMMEO: Altar-piece of Madonna and Saints — BERGAMO, CHURCH OF SAN BERNARDINO: San Bernardino Altar-piece (Plate v) — BERGAMO, CHURCH OF SAN MICHELE: (frescos) God the Father; The Visitation; Marriage of the Virgin; Presentation of the Virgin — BERGAMO, CHURCH OF SANTO SPIRITO: Altar-piece of Madonna and Saints — BERGAMO, OWNED BY SIGNOR A. FRIZZONI: Two Angels (frescos) — BERGAMO, OWNED BY SIGNOR PICCINELLI: Madonna and Two Saints — BRESCIA, TOSIO GALLERY: Adoration of the Shepherds — CASTELLO DI COSTA DI MEZZATE: Marriage of St. Catherine — CELANO: Assumption of the Virgin — CINGOLI, CHURCH OF SAN DOMENICO: Madonna and Saints in Rose-garden — CREDARO, CHURCH OF SAN GIORGIO: (frescos) God the Father; St. Joseph, Saints and Shepherds; St. Stephen; St. George; St. Catherine and John the Baptist; Annunciation; St. George; St. George and the Princess — FLORENCE, UFFIZI GALLERY: Madonna and Saints — JESI, LIBRARY: Entombment; Annunciation; Madonna and Saints; St. Lucy before her Judges; Visitation and Annunciation — JESI, MUNICIPIO: Story of St. Lucy (three panels) — LORETO, PALAZZO APOSTOLICO: Christ and the Adulteress; St. Sebastian, St. Roch, and St. Christopher; Recognition of the Holy Child; Sacrifice of Melchizedek; Two Prophets; St. Michael and Satan; Presentation; Baptism — MILAN, BRERA GALLERY: Assumption; Portrait of a Lady with a Fan (Plate 1); Portrait of a Man; Portrait of an Old Man; Portrait of a Man; Pietà — MILAN, BORROMEO COLLECTION: Crucifixion — MILAN, MUSEO CIVICO: Portrait of a Youth — MILAN, POLDI-PEZZOLI MUSEUM: Madonna and Saints — MILAN, OWNED BY SIGNOR B. CRISPI: Portrait of Niccola Leoncinio — MILAN, OWNED BY SIGNOR G. FRIZZONI: St. Catherine — MOGLIANO: Madonna and Saints — MONTE SAN GIUSTO, CHURCH OF SANTA MARIA IN TELUSIANO: Crucifixion — NAPLES, MUSEUM: Madonna and Saints; Portrait of a Man — OSIMO, MUNICIPIO: Madonna, Child, and Angels — PONTERANICA: Altar-piece (in part) — RECANATI, MUNICIPIO: Madonna and Saints; Transfiguration — RECANATI, CHURCH OF SAN DOMENICO: St. Vincent in Glory — RECANATI, ORATORIO DI SAN GIACOMO: St. James — RECANATI, CHURCH OF SANTA MARIA SOPRA MERCANTI: Annunciation (Plate III) — ROME, BORGHESE GALLERY: Madonna and Saints; Portrait of a Man — ROME, CAPITOLINE GALLERY: Man with a Musket — ROME, DORIA GALLERY: St. Jerome; Portrait of a Man — ROME, ROSPIGLIOSI GALLERY: Triumph of Chastity — SANTA CRISTINA, PARISH CHURCH: Madonna and Saints — SEDRINA: Madonna in Glory — TRECORRE, ORATORIO SUARDI: (frescos) Story of St. Barbara; Figure of Christ; Scenes from Legend of St. Clara; Communion of Mary Magdalene — TREVISO GALLERY: Portrait of a Man — VENICE, CHURCH OF SAN GIACOMO DELL' ORIO: Madonna Enthroned (replica of Ancona altar-piece) — VENICE, CHURCH OF SAN GIOVANNI E PAOLO: St. Antoninus and the Poor (Plate VII) — VENICE, CHURCH OF SANTA MARIA DEL CARMINE: St. Nicholas in Glory (Plate x) — RUSSIA. ST. PETERSBURG, LEUCHTENBERG GALLERY: St. Catherine — SPAIN. MADRID, THE PRADO: Bridal Couple; St. Jerome.

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A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES  
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and exhaustive study stands to-day as the most important and the most authoritative work on the subject. In addition to this the writings of Signor Frizzoni, Signor Locatelli, Dr. Gustavo Bampo, and Dr. Hugo von Tschudi, which will be found listed in the bibliography that follows, form valuable contributions to the study of Lorenzo Lotto.

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MASTERS IN ART

**Tiepolo**

VENETIAN SCHOOL



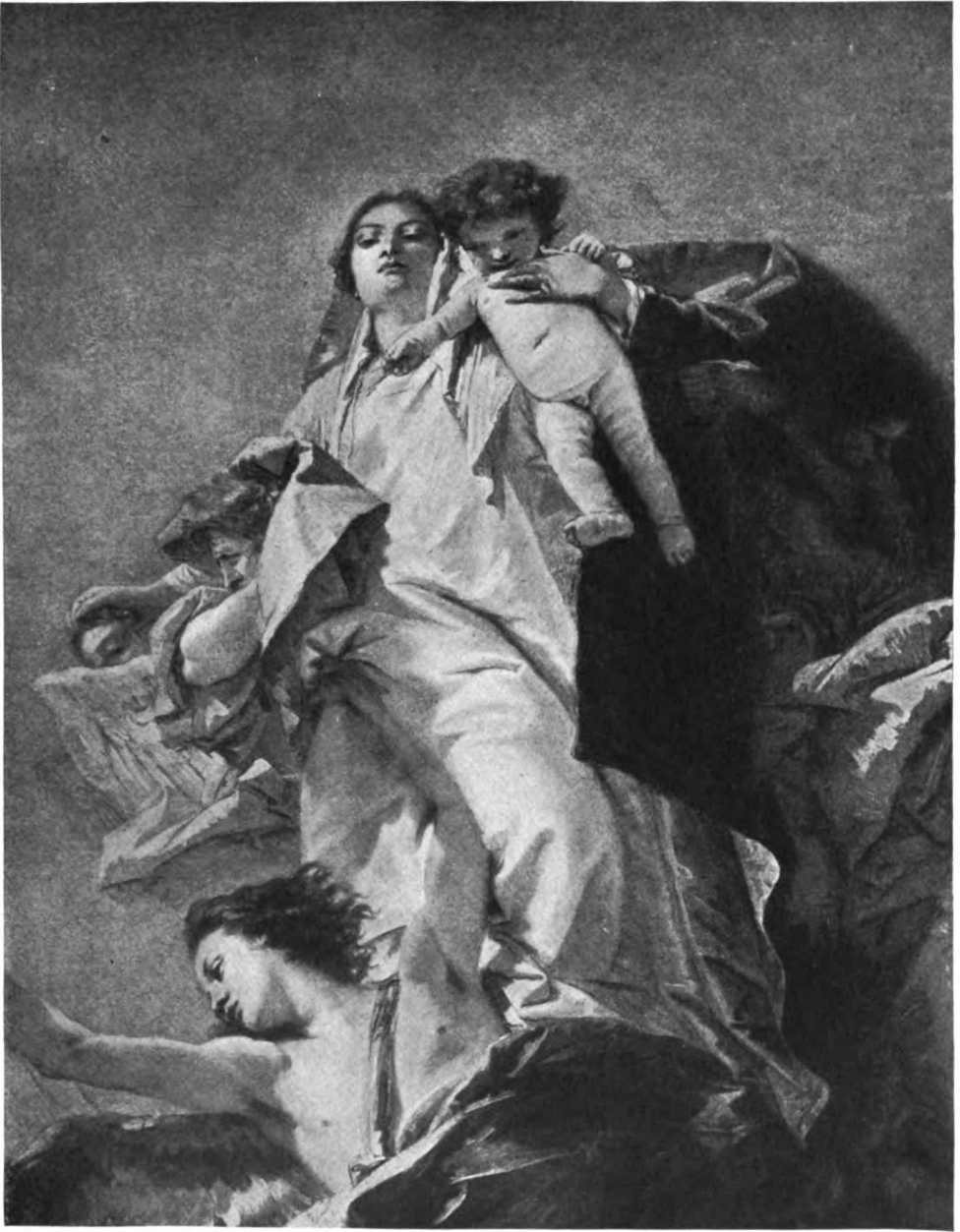












MASTERS IN ART PLATE III

PHOTOGRAPH BY ALINARI

[ 301 ]

TIEPOLO  
MADONNA WITH CHILD AND ANGELS  
SCUOLA DEL CARMINE, VENICE













MASTERS IN ART PLATE VI

PHOTOGRAPH BY ALINARI

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TIEPOLO  
BELLEROPHON ON THE HORSE PEGASUS  
LABIA PALACE, VENICE







TIEPOLO  
NEPTUNE AND VENICE  
DUCAL PALACE, VENICE





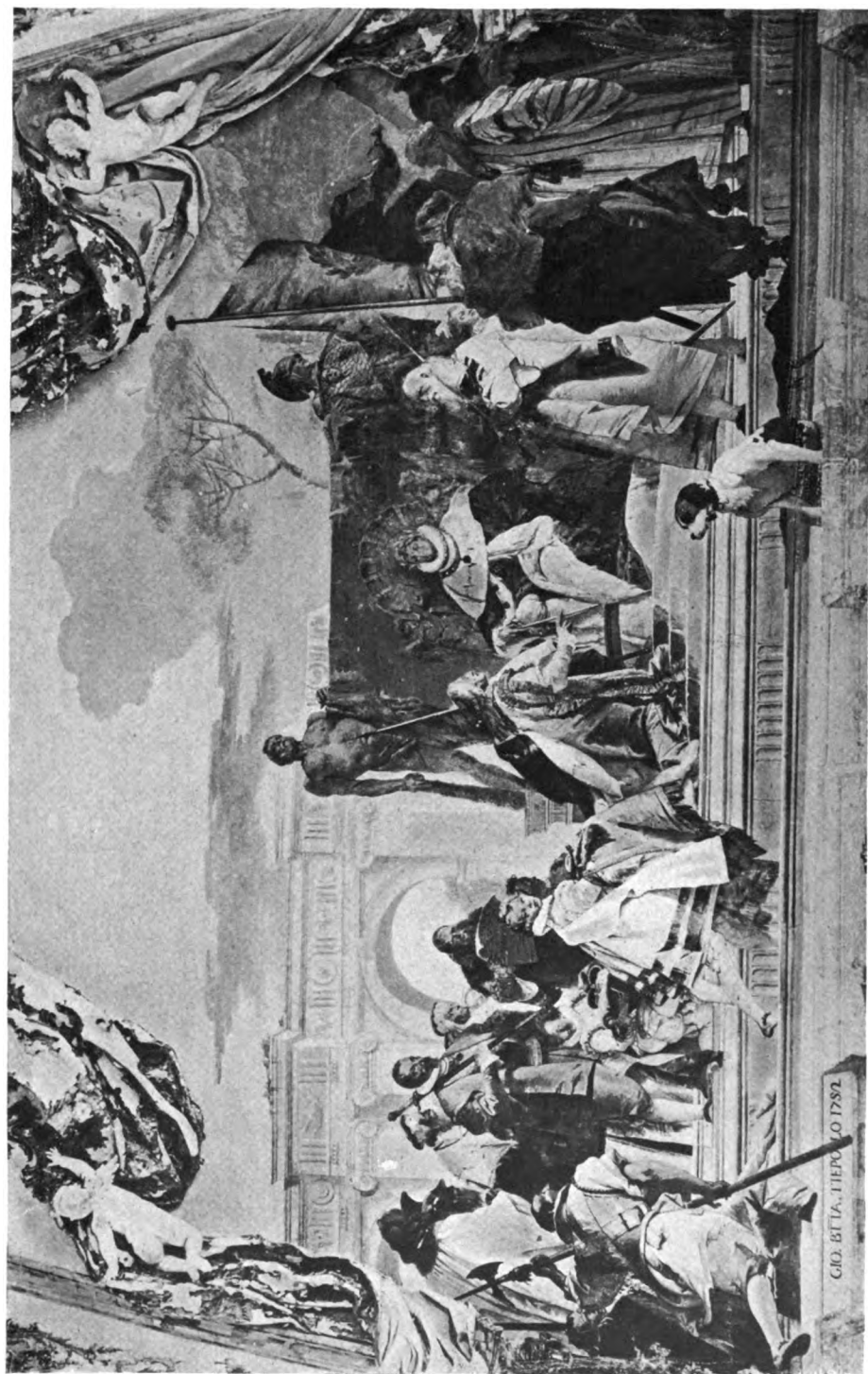
MASTERS IN ART PLATE VIII  
 PHOTOGRAPH BY C. NAVA  
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TINTORETTO  
 ASCANIUS PRESENTED TO DIDO  
 VILLA VALMARANA, VICENZA









TIERPOLA  
INVESTITURE OF A FRANKISH DUKE BY FREDERICK BARBAROSSA  
IMPERIAL PALACE, WÜRZBURG



This portrait of Tiepolo, traditionally painted by himself, is typical of the eighteenth century, the century of wit. It represents the artist as young and handsome, with regular features. The pose is in itself a lively one, while the well-developed forehead and keen eyes are balanced by the sensitive nostrils, full lips, and chin of one who took a sensuous delight in things beautiful. He is dressed in the usual powdered wig, lace stock, and cloak of his century.

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# Giovanni Battista Tiepolo

BORN 1696: DIED 1770  
VENETIAN SCHOOL

THE last great name in the illustrious roll of Venetian painting was Giovanni Battista (Giambattista) Tiepolo (pronounced Tee-ă'pō-lō). He was born in Venice April 6, 1696, in the parish of San Pietro a Castello, and was the fifth child of Domenico di Giovanni Tiepolo, a ship's captain and merchant of marine goods, and of Orsola (Orsetta) Jugali, his wife. His father died when he was only a year old, but left a considerable fortune to be divided between his six children. He and one brother, from whom come all those who to-day bear the name, were the only children who left descendants. About 1721 he married Cecilia, sister of the celebrated painter Francesco Guardi, and was the father of five sons and four daughters, and resided, it is said, in a fine house, in the parish of Santa Trinità, near the bridge of San Francesco della Vigna.

In his later years he often retired in the autumn to rest from his labors in a little villa, situated at Zianigo, near Mirano, decorated with frescos by his son, Domenico; and in the church of that town is one of the most beautiful altar-pieces by Tiepolo, representing 'A Miracle by St. Anthony.'

As is often the case, there is a question as to who were his first masters and teachers. Tradition places Lazzarini, a painter highly esteemed in his own day, as his first teacher. This has every probability, as the house and studio of Lazzarini were in the same island of San Pietro, only two or three calle removed from the house of Tiepolo's mother. Some frescos in the chapel of Santa Teresa in the Church of the Scalzi at Venice are thought by some critics to be early works of his, and bear a resemblance to the manner and color of Gian Battista Piazzetta. Sebastiano Ricci, also, has been mentioned as exerting an influence upon Tiepolo, while Della Rovere, a clever young Venetian critic, from internal evidence, has satisfied himself and De Chennevières that Sante Piatti, and none other, was the true master of Tiepolo, known by an altar-piece, representing the Epiphany, in the Church of San Moisè, in Venice, and the ceiling of the Church of San Giovanni Crisostomo.

But, whoever was his first teacher, he owes his inspiration to the careful study of the works of Titian and Paul Veronese, of whom he was a most

worthy though by no means servile follower. In fact, his art may be said to have been formed upon that of Veronese, though he excelled his master as a ceiling decorator, in which field he has never had a rival. The amount of wall-space he covered with his magnificent frescos is nothing short of stupendous, besides altar-pieces, etchings, and finished sketches for so many of his works.

Although numerous altar-pieces and church decorations have been assigned to Tiepolo's early years, the first considerable work by his hand was the decoration of the ceiling of the Church of the Gesuati on the Zattere at Venice, otherwise called Santa-Maria del Rosario (see plate I). The church had formerly belonged to the Monastery of the Gesuati, an order established at Venice in 1393, but came into the possession of the Dominicans in 1688, who wished to honor their founder, St. Dominic. Tiepolo received the commission for this work in the year 1737, and from February, 1738, to September, 1739, there are constant references of payments made him in the church accounts preserved in the archives of Venice. He received in all for this work 12,400 Venetian lire, worth 6,200 francs. This in itself would have been a rather modest compensation for so great a work had it not brought him much renown, and was a fortunate début for him as a ceiling decorator.

Eight years later these same Dominicans ordered an altar-piece for the Chapel of St. Catharine of Sienna for the sum of 2,200 lire (see plate II).

The wonderful ceiling of the Gesuati inspired the other religious orders with desires for similar decorations in their churches, and in December, 1739, the Brothers of the Scuola del Carmine commissioned him to paint in oil the ceiling of the grand hall of their Scuola (see plate III), which had previously been ornamented in stucco by Abbondio. A very detailed scheme was inserted in the order given Tiepolo, and he was four years in finishing the work, as the public inauguration did not take place until June, 1743.

Following upon this work for the Carmini, Tiepolo painted a ceiling for the convent church of the Franciscans, representing 'St. Helen finding the True Cross,' which can be seen to-day upon the ceiling of one of the rooms of the Academia in Venice. For the Ducal Palace he painted the 'Neptune and Venice' (see plate VII). For the Church of Sant' Alvise three pictures in oil — 'The Flagellation,' the 'Crowning with Thorns,' and the 'Christ on the Way to Calvary;' the latter especially is justly renowned. As Molmenti says, although the first two are "most bravely executed, that sense of wonder and admiration is not aroused that is shown before the Calvary. . . . Seldom has the genius of Tiepolo been more severely and poetically inspired; the spirit is inflamed by that sacred terror which dominates the whole scene." For the Church of the Apostles he painted 'The Communion of St. Lucy,' and many other altar-pieces for other churches, which have found their way to the various museums in Europe.

In 1743-44 he painted another great ceiling decoration, this time for the Church of the Scalzi, representing the 'Transportation of the Holy House of Loreto.' A group of angels in a mass of nebulous clouds are transporting the house across a vast expanse of heaven, while God the Father in another

group above looks on, directing. It has been criticised for the way the Holy Family clings to the roof as it is borne through the air, but this seems to us to be hyper-criticism, when we consider its marvelous grouping and technique. De Chennevières writes of it: "It has a movement, an ardor of life, a tumult of flying lines, an envelope of brilliant atmosphere quite unique. . . . The harmony of the blues, pinks, yellows, makes an unspeakable joy in the ensemble; it is a fête for the eyes, an enchantment."

Still another church which owes its wonderful ceiling decoration to his hand is that of Santa Maria della Pietà on the Riva degli Schiavoni, where he represented the 'Triumph of Faith,' another composition wonderfully adapted to the vault of the church, yet rather more tumultuous than the former. "Quite in the background of heaven, the Eternal Father blesses the church militant; the Celestial Dove, the divine inspirer of grace, hovers near Him; Christ the Redeemer shows the Cross to the world. Below, very far below, St. Dominic, the great defender and propagator of the faith, prostrates himself before the thrice glorious Holy Trinity. But indescribable, incapable of analysis, with no precision, are the groups, the myriads of angels in this paradise. There does not exist another example of an equal density of figures in an analogous space. The 'Last Judgment' of Tintoretto, in the Palace of the Doges, the 'Paradise' of Vasari at Santa Maria del Fiore, at Florence, have worlds of figures, but is the limited cupola of the Pietà comparable to those extended wall-surfaces with their immensities?

"This radiant vault of the Pietà," continues De Chennevières, "is perhaps, of all the works of Tiepolo, the most profitable for study. Our contemporaneous decorators should hold a meeting under this cupola to learn how to decorate a ceiling — a science, alas, almost lost to-day."

His ceiling frescos, where the subject is a secular one, show the same striking arrangement of masses as in his religious compositions. He nearly always introduces a four-horse chariot into these ceiling decorations, the spirited horses rearing and careering across the vaults of the sky, showing his marvelous powers of foreshortening, as in the ceiling in the Palazzo Clerici at Milan, now the Court of Appeals, painted in 1740. The ceiling in the Canossa Palace at Verona, dated 1758, whether it be the work of Giambattista or largely that of his sons, shows the same spirit; also one of the ceilings in the Rezzonico Palace, of late known as the home of Robert Browning when he resided in Venice. The rearing horse, Pegasus, in the Palazzo Labia (see plate vi) is of like character. And of all his pagan pictures in Venice those of the Palazzo Labia are justly the most celebrated; two sides of the grand salon are decorated with historical scenes taken from the life of Anthony and Cleopatra (see plates iv and v), which are considered by many critics to be the *chef-d'œuvre* of all his works.

But Tiepolo's work is not confined to his native city. As early as 1733 he was called to Bergamo to decorate the walls of the chapel of the Colleoni family, that same family of famous condottiere, one of whom was immortalized in the statue by Verrocchio, which stands in the little piazza in front of San Giovanni e Paolo at Venice. The contract signed by the artist, the

Count, and the members of the Pietà provided for the sum of 7,040 Venetian lires, to be paid Tiepolo, for the three frescos of the 'Baptism of Christ,' the 'Preaching in the Desert,' and the 'Beheading of John the Baptist,' besides figures for two lunettes in the choir. One of the stipulations was that he should leave Venice immediately to carry out the contract. "In this majestic chapel," writes De Chennevières, "doubly imposing both for the great spirit of the famous condottiere sleeping under his gilded equestrian statue, and for the *chef-d'œuvre* of Omodeo, this tomb is truly worthy of the terrible man of war; the frescos of Tiepolo have a strange smiling quality, are of a contrast completely unheard of and poetic. Never could the hero of iron foresee that he would repose in these surroundings so blond and so gay."

Molmenti tells us, however, that they have been so ruined by recent restorations as to give to-day no just conception of the master.

Again, in 1737, he was called to Vicenza to decorate the villa and casino of the Villa Valmarana, or, as it was formerly called, the Villa San Sebastiano, situated on the slope of one of the hills in the environs of Vicenza. This villa, up to 1725, belonged to the celebrated Venetian jurist, Giammaria Bertolo, and founder of the library of Vicenza. It was then bought and some additions made by the Counts of Valmarana, and in 1737 Tiepolo was commissioned to decorate the grand salon and four other rooms in the villa, and seven rooms in the casino, intended for the entertainment and housing of guests. It has ever since remained in the possession of the family of the Counts of Valmarana; and although occupied by the Austrian soldiery in 1848, who caused much destruction, the frescos were left intact — doubtless because the marauders had no idea of their value — and are preserved in all their freshness and vigor of coloring, as if painted yesterday. It is probable that the cultured owner chose the subjects for the painter, as they comprised scenes from 'The Iliad,' the 'Odyssey,' 'Jerusalem Delivered,' 'Orlando Furioso,' and the 'Æneid' (see plate VIII).

"He painted them with an inventive grace, a firmness of color, a passion of form, altogether amazing." He had doubtless assistants in this great work. It seems scarcely probable, but his son, Domenico, at this time but a child of ten, is thought to have assisted his father, judging from an inscription upon one of the ceilings. Likewise the sculptor and architect Mingozzi Colonna assisted him here in the architectural portions of his frescos, as he did in so many of his ceiling decorations.

In 1748 he painted the Apotheosis of the Pisani family on the ceiling of their villa at Strà. "For this patrician allegory, the artist, full of recognition of a family which had been very encouraging to his first début, redoubled the charm of his imagination in the figures and the color."

Twice Tiepolo was called outside of Italy to execute work for foreign potentates. In 1750 the Prince Bishop of Würzburg sent for him to decorate his palace, modeled upon that of Versailles. Above the grand staircase he painted an 'Olympus,' and in the royal salon three large compositions, representing the 'Marriage of Barbarossa,' the 'Investiture of a Frankish Duke' (see plate X), and 'Apollo carrying in his Chariot the Fiancée of Barbarossa.'

Tiepolo and his son Domenico remained here three years, and for these pictures the master was paid 1,800 florins, and for two altar-pieces for the cathedral, the 'Assumption' and the 'Fall of Lucifer,' 3,000 florins, while 2,000 more were given him for the expenses of his journey.

The last great honor paid him was to be called to Spain to decorate the Royal Palace in Madrid for Charles III., who had lately ascended the throne. Accompanied by his two sons and his model, Christina, he started for Spain in March, 1762, arriving there on the fourth of June. He lodged at first with his ambassador, and later near the Royal Palace, in the parish of Saint-Martin, upon a little square which to-day bears his name. After the expenses of his journey had been paid he was allowed 2,000 rubles of gold a year, and 500 ducats more for a carriage. Immediately upon his arrival his health began to fail him, and he made his will and deposited it with the royal notary. During the next ten years he superintended some vast works for the Royal Palace, and is said to have incurred the jealousy and hatred of Raphael Mengs, who had been made Court Painter under the preceding monarch.

Just how far in these works the execution was actually his is an open question. Upon the ceiling of the Guard Room was painted 'Vulcan forging the Arms of Æneas at the Request of Venus;' upon that of the royal antechamber, 'Spain leaning upon a Lion in the Midst of Olympus;' while in the grand royal salon, an immense allegorical representation of the Spanish provinces and the attributes of the Spanish monarchy, besides a series of religious pictures for the convent church of Aranjuez, most of which are scattered to-day in public and private collections.

In addition to the great works which occupied the latter years of his life, he executed some lesser commissions in the interims about 1755. On his return from Würzburg he executed the large painting, 'St. Fidelis destroying Heresy' for the Capuchin convent at Parma, which has now been removed to the municipal museum, a finished sketch for which is in the gallery at Turin.

In the same year he was elected president of the Academy of Fine Arts in Padua, formed there the preceding year. There seems to be more or less irony in this appointment, when we consider how totally he was outside the pale of academic rules. There is no mention anywhere that he ever attended any of its meetings. In 1760 he sent one of his pictures to Louis xv., King of France, receiving a handsome present from that monarch in return.

No account of Tiepolo would be complete without some mention of his two models, who appear so frequently in his pictures. Most important was the beautiful Christina, daughter of a gondolier, who accompanied our artist in all his journeys, even to Spain, and is said to have lodged in his house. "She had a rare perfection: large and svelt, with a queenly carriage, an exquisitely outlined profile, oval face, eyes of a Circassian,—piquant, one could say, the neck of a swan, the hands of a patrician, form supple and full." In fact, Tiepolo never used any other female model, and we find her image alike in the altar-piece and on the vault of some ducal palace; she appears as a saint, an historical character, or as a mythological personage.

Tiepolo's other model was the Moorish slave, Alim, who was brought to

Venice among some Corsair prisoners. Tiepolo bought him, instructed him in the Christian religion, and on December 18, 1741, when he was about seventeen years old, he was baptized in the Church of Santa Trinità under the name of Zuane (Giovanni) Domenico Martin. Eight years later he died, and a certain French collector claims to own his portrait painted by Tiepolo. It is his portrait we see, without doubt, in the man who holds the greyhound by the collar in the 'Embarkation of Anthony and Cleopatra' (see plate iv), and who presents the glass to her in the banquet scene.

Two of Giambattista's sons were painters, Domenico and Lorenzo; the youngest child was at the same time an engraver. Both accompanied and aided their father in his work. Another son took orders, and belonged to the Church of Santa Maria della Salute. He was of great assistance to his father in looking after his affairs during his numerous absences. Tiepolo must have amassed a considerable fortune. His wife, although she had many domestic virtues, had one unfortunate characteristic, an insatiable love for gambling, and was accustomed every evening in her husband's absence in Madrid to frequent the noted casino in Venice, known as the Ridotto, where every one went masked. An anecdote is told of how one evening, having lost all the money she had brought with her, she rose to go, when her opponent said he would play for the sketches in her husband's studio. She played again, and lost. Again her wily opponent said he would play for her country villa at Zianigo. A third time she lost; but fortunately her son Domenico returned to Venice in a few days and was able to cancel her debt of honor, but not without dispensing with a goodly number of his father's sketches.

The death of Giambattista came suddenly, March 27, 1770, when he was full of years and of honor, and in the midst of a great undertaking. He was buried in the Church of Saint Martin at Madrid.

## The Art of Tiepolo

SALOMAN REINACH

'STORY OF ART THROUGHOUT THE AGES'

**E**VEN in the fulness of the 18th century Venice possessed one great Renaissance artist, Tiepolo (1696-1770). She was still the loveliest and the gayest city in the world, the trysting place of pleasure and elegance; as of old, the scene of magnificent processions and imposing ceremonies. Life there was easy and comparatively free, in a marvelous setting, enveloped in a transparent atmosphere, which first Canaletto, and then Guardi, the painters *par excellence* of the lagoons, rendered with such infinite truth and charm. Tiepolo gave final expression to these splendors. His genius is akin to that of Tin-

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toretto, but he has more moderation, more elegance; he was the painter of a polished aristocracy, conscious of its superiority to the crowd whose religion, modified by Spain, the Counter-Reformation, and the Jesuits, was a subtle mingling of devotion and worldliness. Tiepolo, it has been truly said, was "the last of the old painters and the first of the moderns; nearly all the great decorators of the nineteenth century were inspired by him."

P. G. MOLMENTI

IL CARPACCIO E IL TIEPOLO

**T**IEPOLO is a name which fascinates and makes one fall in love with it, and recalls to the memory a thousand fantasies, which transport us into a kingdom all light and perfume.

Tiepolo was one of the most manifest proofs of how much powerful genius can do, aided by earnest study, joined to a very good memory. No one understood better than he the reason of light and shade; no one knew how to render light more splendidly in the difficult effects of the open air, of what Leonardo called the universal light of the air in the country. There are on his joyous palette, vivid transparencies, opaline distances, sunsets of the purple Venetian sky. His genius, open to all sensations, to all beauties, comprehended a kingdom, various, fantastic, gay, at the same time never removed from the real. He did not know how to contain the impetuosity of his inspiration, the irresistible need of giving life and color to his images, which effervesced in his brain, and in whom the ideal and the real, the form and the thought, are tempered by an ineffable harmony. . . .

Tiepolo is a giant, dangerous of imitation, like all talented innovators, but who knew how to reconcile the enthusiasm and the diligent study of the artist; to unite in mutual admiration all those who have the sense of great things.

Of him much was written while he was still alive, because his age felt how he went ahead of all his contemporaries and that his glory would be preserved forever. . . . His contemporary and friend, Antonio Maria Zanetti, in his book on 'Venetian Painting,' published a year after the death of Tiepolo, better than any other, has shown clearly in the following words the worth of the sovereign painter:

"A beautiful example of happy painting, of the sureness of the brush, and of ready execution was our Tiepolo, who found his hand always obedient to express upon his canvases as much as his intellect conceived. His genius was very vigorous, and one always conscious of itself from its earliest years.

"The so-called School of the Lazzarini, in which he had his first instruction, could not impede his rapid progress. His style was original from the beginning, and if as a youth he imitated the manner of shading with the force used by Piazzetta, and which was then in fashion, he soon made it more lively, and added to it delight, which he saw was lacking to it, and which must please every one. There has been no painter in our day who more than he awoke the lightly slumbering ideas of Paolo Caliari. Not less beautiful are the tones and the folds of Tiepolo than those of Veronese, and not less happily painted. The forms of the heads are not inferior in grace and beauty; but severe critics

do not permit it to be said that they have the same spirit and life as have those of the old master. Tiepolo was by nature a happy painter, but that did not prevent him from cultivating with great care his fruitful genius. I am witness of it. From nature he made his greatest studies, and above all he knew how to see with correct eye the more opportune accidents of light and shade and to represent them with marvelous skill. . . . The most beautiful works perhaps which we have in Venice by this master are his frescos. In this manner of painting, which needs only readiness and skill, Tiepolo went ahead of any other painter; and he introduced with marvelous art into his works a joyousness, a light, which has perhaps no example. To arrive at this stage all painters study to use the most beautiful colors which can be adopted for fresco, and make an effort to find new ones. But Tiepolo, on the contrary, used very much low and muddy tones, and colors rather ordinary, so that, putting these tones near other tones clearer and more beautiful, came those effects which it was unusual to see. He showed in this way how much he knew of the great art of juxtaposing one color upon another, and of using them with praiseworthy cleverness. . . ."

Posterity was less just to him than his contemporaries, and, after his death, Tiepolo was the victim of strange censures, against which to-day all those protest who have a true intelligence for beauty. In his time art was inspired by the classic manner; following certain models, it was not able to understand Tiepolo, too much outside of academic laws, and accused him of strange licenses, and of excessive technique.

Certainly he was a marvelous improvisatore, whose genius at times is somewhat excessive, but there are few who could equal him in knowing how to effect a union of boldness and studious care, to such a degree that the judgment of that man who said that Albert Dürer was Tiepolo's preferred model does not seem strange to me. . . .

In his 'Voyage en Italie,' Hippolyte Taine dedicates a long chapter to the Venetian school, several pages of which are models of style, of color, of criticism. But Taine does not occupy himself with Tiepolo, only to cite him in the preceding chapter, incidentally, when he wishes to demonstrate the decline of Venetian power in art as in politics: "With Palma the Younger and Padovanino," writes the French critic, "great painting falls; the contours become relaxed and round; spirit and feeling diminish, coldness and convention reign supreme; they no longer know how to make bodies energetic and simple. The last of the decorators of ceilings, Tiepolo, is a mannerist, who in his religious pictures looks for melodrama and in his allegorical pictures looks for movement and effect; who, without prejudice, overthrows his columns, overturns his pyramids, tears his clouds, scatters his people, in a manner to give to his scenes the aspect of a volcano in eruption."

"Mannerist" it is soon said, and such an artist is too easily judged. His works call forth universal admiration and have no need of defense. "This mannerist, this maker of melodramas, this seeker after effects," is not even the last among the great decorators in the order of time, but one of the first in merit, one of the most powerful painters who has ever existed. No one has



perhaps better than he understood decoration, and although he has profoundly studied the *chefs-d'œuvre* of Paolo, his genius is not inferior to that master. But the times were different: Veronese, born amidst the delights of the cinquecento, belongs to the luminous age of Venetian painting, and is one of the most splendid glories of that most splendid time. Tiepolo, born at the end of the seventeenth century, knew how to rise with the originality and independence of genius above the artistic taste of his day; knew how to keep himself full of freshness and vigor in the midst of a society old and relaxed, which sought to dull its senses in festas, to forget its weakness.

. . . What has been said of his execution can be repeated of his composition. In Tiepolo it seems that the idea is fixed upon the canvas or the wall the same instant that it is born in the brain of the artist. No painter has revealed so much genius and fertility of expedients in the art of varying the motives of decoration, whether he wishes to adapt them to the forms of architecture, which it was sometimes necessary for him to paint, or whether he makes those forms serve his ideas.

Taine had judged Tiepolo too lightly. But the French critic gives an impression and not a judgment, and wishes in every way that the light of the sixteenth century should completely dim the eighteenth century, without regard for the great fatigue of an artist who can by himself alone render glorious the age in which he lived.

Also Signor I. E. Wessely wishes to throw a little stone at Tiepolo, from the pages of a great work, directed by Professor Dohme and entitled 'Kunst und Künstler, des Mittelalters und der Neuzeit.' The writer finds that the compositions of the Venetian painter, painted with the greatest audacity and much neglect of details, speak more to the eye of the spectator than to his heart. And indeed the Tiepolesque creations are not only a delightful festa of color; in them not only are the light and shade admirably disposed, but the shadings well understood and the lines sweetly varied. The eye is fascinated by so great beauty, but the spirit does not remain empty. Also in the midst of the fancies and whims of the painter there is revealed a certain colossal greatness of thought which makes us consider, an exuberance of life, a delight to the soul.

Signor Wessely continues to notice how, in the pictures of the Canossa Palace at Verona, the figures are contorted, Mercury makes sport of equilibrium, and the genii are entangled in the clouds, causing a disagreeable impression. Finally, the grave critic is scandalized in seeing how in the 'Martyrdom of Christians under Trajan,' painted by Tiepolo in 1745 in the Church of Saints Faustino and Giovita at Brescia, the bizarre painter had put a pipe in the mouth of the Roman Consul. But of these last licenses we find very abundant examples in the great Venetian masters, and Tiepolo, as his ancient predecessors of the cinquecento, seized upon these licenses to the damage of historical exactness.

But Cleopatra in the Labia palace, one of the most attractive figures that ever issued from the brush of an artist — is she less so, because clothed in sumptuous Venetian garments? From the superb curve of the full bust,

from the hair bound with gold, her whole royal person breathes the irresistible power of beauty. If there is lacking an historical truth, there is present the wonderful and eternal truth of art. To ask of Tiepolo severity, an exactness of costume, esthetic philosophy, and artistic rhetoric is not to understand that powerfully original imagination which was pleased to run after ideas more bizarre.

It has been said, and it has not been badly said, that his conceptions have something in them theatrical and mocking, that his Venuses and his sacred gods recall certain burlesques, his goddesses have sometimes the appearance of poor wenches, and thrust out their limbs in the air, taking pleasure in their evident roundness. The artist is free from every scruple, every exactness; in him imagination reigns supreme.

Another critic and historian of the art of painting, Charles Blanc, prefers to Tiepolo, in whom indeed he recognizes "a certain genius," such an artist, whose painting, empty and pompous, has certainly not the impress of originality. To give little importance to the last Venetian artists, especially when one wants to compare them to their great predecessors, is an opinion which can be sustained, although unjust in many respects; but to place Raphael Mengs above Tiepolo, to put the author of the 'Parnassus' of the Villa Albani higher than the author of the frescos of Casa Labia, this is the injustice and error of Blanc, so excessively benevolent to the German painter — perhaps because Mengs, writer on art himself, was the friend and inspirer of Winckelmann. Blanc, in his *'Histoire des peintres de toutes les écoles,'* greets Raphael Mengs as "a grave and worthy painter, attached to the great traditions, and entirely so to the philosophy of art," where Tiepolo is not only "an unwholesome and bizarre genius, but an improvisatore lax and incorrect, a decorator without bridle, measure, and suitableness;" in fine, to put it all in one word, "an extravagant."

To Blanc victoriously replies another Frenchman, M. Paul Leroi, a good critic of art. Leroi, with noble enthusiasm, exclaimed: "Master of the decadence, yes, that is incontestable; but master, and much superior to his time, where the Venetian school counts after him not more than two great names, Guardi and Canaletto. Giambattista . . . is certain of immortality, and his name can only increase in the estimation of all those who sincerely love painting, because he possesses the primordial quality of the artist: originality. . . ."

RICHARD MUTHER

'HISTORY OF PAINTING'

**T**HE spirit of the age took the most characteristic form in the works of Tiepolo. He is the prince, the radiant god, of the Venice which arose like an enchanted island in an artistic world.

Tiepolo painted everything and is a stranger to no subject, to no technique. Just at that time a great building activity developed in Venice. Baldassare, Longhena, Cominelli, and their pupils created those Baroque buildings which at the present day give the city of the lagoons its fantastic, glittering character; the façade a wild conglomeration of hermæ and atlantes, of columns and

cartouches, the interiors bare and empty. Tiepolo's activity consisted in filling this interior space with the sunshine of his bright, radiant art.

He ranks with Veronese as the greatest Venetian decorator, as the heir, user, and squanderer of an ancient culture. The tremendous ability of a mighty artistic ancestry is revived in this frivolous child of the eighteenth century; but he uses it for the expression of quite new ideas. Veronese's art was a daughter of the sixteenth century, clear, serene, and classic; of rigid composition and carefully considered geometrical lines. Tiepolo sings in no majestic stanzas, but bold, sparkling songs. The rhythm and repose of Veronese is replaced in his work by freedom, nonchalance, and nervous moods. The Venetian spirit, then so solemn, has become a subtle juggler, lies, leaps, and dances caprioles. All heaviness has disappeared; deprived of all corporality, the figures soar through the clear, silvery ether. All the past masters of perspective, Mantegna, Melozzo, Correggio, and Pater Pozzo, appear clumsy and struggling compared with Tiepolo. He is the aptest of the apt, a man who again and again prepares new fêtes upon this earth; a prestidigitator whose hand, as if in a logical reflex, follows every flash of his eye.

But he is even more than this. These frescos form only a part of his enormous life-work. In addition to his decorations, his etchings and oil-paintings must also be considered. His etchings, the *Carpriccios* and the *Scherzi di fantasia*, cannot be described in words. They are a witches' Sabbath of magic fantasy and oriental enchantment. Here beside an antique sarcophagus an old magician conjures a snake; there one sits upon a pagan gravestone, burning a skull; another leaning against an altar of Dionysus thoughtfully examines a skeleton, while a maiden is caressing a satyr. Even in these works the black-and-white figures seem radiant with glowing sunlight. His oil-paintings reveal him from another side. The novelty does not consist in the subject; for Tiepolo, unlike Piazzetta and Longhi, seldom painted scenes from modern life. Most of his easel-pictures are altar-pieces: visions, martyrdoms, and conceptions, in which cruelty is mingled with hysterical sensuality and Catholic mysticism. Dead eyes stare hopelessly at us, pale lips murmur prayers, and wan hands are raised aloft to the Cross. It is no accident that in Venice alone, even at the close of the eighteenth century, these ancient subjects of the Counter-reformation recur. But what an indescribable pathological refinement Tiepolo has given them! How in the Berlin picture he has transformed the ancient theme of the Martyrdom of Agatha to suit the nerves of the Rococo! As a colorist he loves only light, dainty, pale harmonies, such as one would expect from the son of the eighteenth century. He softens and subdues the color, and delights in soft, fading combinations, in the gloomy black, delicate white, and pale, refined rose and lilac nuances. To him alone belongs this female type of exquisite sensuality and oriental dreaminess, of pale, dark-eyed weariness and trembling joy in life.

It is not certain whether Tiepolo was descended from the ancient, noble house of that name, which for several centuries bestowed upon the Republic of St. Mark doges, procurators, and military heroes. But so great is his horror of everything commonplace and plebeian that one loves to think of

him as a descendant of an ancient and noble house. As the last child but one of an aged father, he passed his youth under the guardianship of his mother, and the aristocratic dandy soon became the favorite of women. This explains the feminine trend in his character, the morbid delicacy of feeling with which he expresses feminine charms. In contrast to the earlier Venetians, who loved a royal, powerful, and animal beauty, Tiepolo, the abstracter of the quintessences, plucked pale tea-roses of enchanting fragrance. As Beaudelaire relates: "Two women were introduced to me, one obnoxious in her healthfulness, without carriage or expression, in short, simple nature; the other one of those beauties who dominate and oppress the memory; who make their toilette contribute to their deep individual charm; mistresses of their bearing, conscious rulers of themselves; with a voice like a well-tuned instrument and glances which only express what they wish." Thus Tiepolo also loved, not the healthy, but a morbid autumnal, fading beauty; a volcano in whose interior glowing lava seethes; the charm of *La dame aux camelias*.

He seldom assigns to the charming brown maiden of the people the rôle of the Madonna, but usually depicts as his saints ladies of the highest circles; pale countesses with tired laughter and with wonderful white hands, who know the excitement of gambling and all the sensations of an over-refined love. His perception of movement and gesture is as sharp as his rendition of the play of countenance. In the sixteenth century movements were round and majestic; in the seventeenth, exaggerated and pathetic; but an almost imperceptible crook of the finger, a shrug of the shoulders, a quick turn of the head, is sufficient for Tiepolo. Quite indescribable is the charming grace with which his ladies raise the train of their stiff, brocaded dresses. Only the descendant of ancient, over-refined culture which required many centuries to prepare could have such a refined sense for delicate shadings.

But even for this ancient culture the grave had been prepared. Tiepolo's activity signifies only the "passing of beauty." It is no accident that his finest works treat themes of the Roman decline; for the same time had come for Venice. The odor of decay, the livid atmosphere of a sultry but pale autumn day, pervades his works. They are the products not only of an ancient but of an over-ripe and decayed culture, and, as in the days of the Germanic invasion, the world once more needed barbarians.

BERNHARD BERENSON

'THE VENETIAN PAINTERS OF THE RENAISSANCE'

**D**ELIGHTFUL as Longhi, Canale, and Guardi are, and imbued as they are with the spirit of their own country, they lacked the quality of force, without which there can be no really impressive style. This quality their contemporary, Tiepolo, possessed to the utmost. His energy, his feeling for splendor, his mastery over his craft, place him almost on a level with the great Venetians of the sixteenth century, although he never allows one to forget what he owes to them, particularly to Veronese. The grand scenes he paints differ from those of his predecessor, not so much in mere inferiority of workmanship as in the lack of that simplicity and candor which never failed Paolo, no matter how proud the event he might be portraying. Tiepolo's people are

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haughty, as if they felt, to keep a firm hold on their dignity, they could not for a moment relax their faces and figures from a monumental bearing. They evidently feel themselves so superior that they are not pleasant to live with, although they carry themselves so well, and are dressed with such splendor, that once in a while it is a great pleasure to look at them. It was Tiepolo's vision of the world that was at fault, and his vision of the world was at fault only because the world itself was at fault. Paolo saw a world touched only by the fashions of the Spanish Court, while Tiepolo lived among a people whose very hearts had been vitiated by its measureless haughtiness.

But Tiepolo's feeling for strength, for movement, and for color was great enough to give a new impulse to art. At times he seemed not so much the last of the old masters as the first of the new. The works he left in Spain do more than a little to explain the revival of painting in that country under Goya; and Goya, in his turn, had a great influence on many of the best French artists of our own time.

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## The Works of Tiepolo

DESCRIPTIONS OF THE PLATES

'INSTITUTION OF THE ROSARY'

PLATE I

THE Church of the Gesuati at Venice was built anew by the Dominicans in the eighteenth century, after they came into possession of a property that had once belonged to the order of the Gesuati. When near its completion, Tiepolo was called upon to decorate the ceiling in three compartments in honor of the founder of the Order, St. Dominic. That nearest the altar represented 'St. Dominic blessing a layman of the Order;' that nearest the door, 'St. Dominic in Glory;' while in the larger central division, represented in our plate, the Virgin appears to St. Dominic, inspiring in him the creation of the rosary as an aid to worship. Against a pale blue sky are masses of clouds, luminous, amber colored above, cool gray below. Above is an angel with large gray wings and soft orange-red drapery, upborne by little cherubs. Supported by a host of angels a little below, seated on the gray cloud against the luminous one, is the Virgin and Child. He holds a rosary in His hand, while a little cherub flies towards St. Dominic with two rosaries for distribution. The Virgin is clad in delicate gray-blue and salmon pink, and the angel below her is in soft sea-green and rose, with light gray wings. In the center of the picture, in the strongest light, rises a ghostly white temple, while St. Dominic, in his Dominican robes of white and black, hands a rosary to some of the faithful clustered on the steps of a terrace, who eagerly hold up their hands to receive it.

The fresco becomes heavier in mass and color as we come nearer the other end; the woman holding the child in her arms wears a dress of intense blue,

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the two soldiers seated on the cornice are in deep brownish red, and the three allegorical figures at the bottom of the composition, who are being hurled to destruction, have ghastly olive green and ruddy brown flesh-tints. The nude figure with the serpent in his hand doubtless stands for heresy put down by St. Dominic, and the dog introduced in the left corner is perhaps used symbolically, as the Dominicans, the defenders of the faith, were called "*Canes Ecclesiæ*."

'THE MADONNA WITH THREE DOMINICAN SAINTS'

PLATE II

**T**HIS picture, ordered by the Dominicans for the altar of St. Catherine of Sienna, is placed to-day over the first altar to the right as we enter the Church of the Gesuati from the Zattere. Under a broad arch against a green baldachin enthroned upon a deep amber-colored cloud, the Virgin is seated, clad in an intense blue robe over a coral red dress and dull gold drapery thrown over her head. Her right hand rests lightly on the head of an angel. At her feet stands St. Catherine, crowned with thorns and holding a crucifix in her right hand. She gazes devotedly at the Christ-Child who is carried by Saint Rose of Lima. To the right of the picture sits St. Agnes of Montepulciano, whose black robe is sprinkled over with white crosses, and who is regarding a chain with a cross which she holds in her hands, while some lilies lie on the ground at her feet. There is a beautiful silvery tone to the whole picture, which lights up the white garments of the nuns, while a light flush tinges the faces of St. Rose and the Christ-Child and the heart of the rose He holds in His hand.

De Chennevières enthusiastically writes of this picture: "There is in the expression of the heads and in the manner of the work an infinite sweetness, and we do not know how to get away from it. In our different sojourns at Venice, a happy chance has made us lodge upon the canal San Gregorio; we went, every morning, to see again this 'St. Catherine,' attracted by an irresistible love of its exquisite inspiration and its admirable color. It seemed impossible to better open our eyes for the marvels of the day."

'MADONNA AND CHILD WITH ANGELS'

PLATE III

**A**T a deliberation of the Confraternity of the Scuola del Carmine in December, 1839, Tiepolo was unanimously chosen to decorate the ceiling in eight compartments, in oil, on canvas, as he was "considered the most celebrated amongst virtuosi," and the following January the painter submitted a memorial in writing explaining how he expected to fulfil this great decoration. Two schemes were suggested, and the second one was selected. This provided that in the largest, central panel, the Holy Virgin, attended by the Holy prophets, Elijah and Elisha, and a great multitude of angels, should descend from heaven with the sacred scapulary in her hand, and offer it to San Simeone Stoch, while he, in an attitude of supplication, should implore her for some sign of his particular patronage; and in the seven other compartments the Christian virtues, two to each section, were planned for, with minute details of the attributes of each.

Our detail gives us the group of the Madonna holding the Christ-Child and the half nude figure of the lower supporting angel. (In spite of the contract, the two prophets seem to have been left out of the picture.) They are in the full light, and the Madonna's superbly painted white satin robe catches and refracts the light in a wonderful way. About her shoulders is thrown a blue mantle shading from pale blue over her right arm to deepest sapphire blue on her left, where it falls in the shadow. This, with its lining of old gold, the canary-colored scarf thrown over the Virgin's head, together with the salmon-pink and gray draperies of the angels just suggested in our detail, all against a greenish-gray sky, gives a very soft and harmonious effect.

For this work Tiepolo received three hundred ducats in gold, and the brothers, to further show their appreciation, made him a member of their order.

'THE EMBARKATION OF ANTHONY AND CLEOPATRA'

PLATE IV

AT the moment when Tiepolo had executed some of his most successful and marvelous religious pictures he received the order to decorate the grand salon of the Palazzo Labia. In this rectangular room one side is occupied with windows, two opposite sides with the frescos of Tiepolo, each composed of a central scene and two narrower panels, affording us apparently a lively picture of the out-of-doors life of the period. These are seen through the openings of a carefully simulated architectural scheme of columns, pilasters, and arches, corresponding to the actual architecture of the fourth side of the room.

Signor Molmenti has described them as follows: "There are among his most celebrated frescos, 'The Banquet of Cleopatra' and 'The Embarkation of Cleopatra and Mark Anthony,' compositions scintillating with life and spontaneity, which are still preserved in spite of the injuries of time and the negligence of the owners of the Palazzo Labia. In one of the large frescos Cleopatra proffers her hand in a dignified attitude to Anthony and, above a gang-plank, stands ready for embarking on the swift-sailing galley; a centurion carries a trophy in his hand, a high priest bows obsequiously, Roman and Egyptian warriors gather in a throng around them, and in the foreground a Moorish page holds a greyhound by the collar.

"This is a good example of Tiepolo's charm of color, in blending so many pale opalescent tints into an harmonious whole. The light over this fresco seems to be that of early morning, the warm buff of the architecture contrasts pleasantly with the pale blue sky with its clouds of painted rose and violet, the white sail just tinged to cream by the full sunlight. Cleopatra's face and breast are flushed, her hair is powdered and decorated with pearls, and she wears an eighteenth-century robe of palest lilac brocade. Anthony's doublet is green; his mantle of watered silk is of a soft red like faded church hangings. To the right the negro slave is in a livery of royal purple with dull olive-green sleeves, and to the left a servant is in a strong, bright blue, while in the background a page carries a crown upon a clear blue cushion. The colors

grow rapidly softer and more misty as the group recedes, palest buffs, salmon pinks, greens and blues."

'THE BANQUET OF ANTHONY AND CLEOPATRA'

PLATE V

"IN the second fresco," continues Molmenti, "a humpback mounts the staircase, upon which Anthony and Cleopatra are seated at a banquet, while an obsequious Moor hands a tray to the Queen, who is about to immerse a gem in a goblet; round about are most beautiful figures of legionaries and Egyptians; above, on a loggia, are players who have put themselves in various attractive attitudes. Cleopatra is there in her superb beauty, clothed in a gown of embroidered brocade; the model Christina is truly transformed into the voluptuous Queen of Egypt and is aroused by a mingled sense of admiration and love. There is a sentiment altogether modern in the expression of the various figures, a singular technical ability of grouping, an infinite richness in the gradation of the tones; and the whole scene, in which no minutia is overlooked, demonstrates how from reality springs strong ideality, how it is possible to be truthful without losing majesty and greatness."

Cleopatra is dressed, here, in a magnificent rose brocade, while behind stands a turbaned servant in softest yellows. The Moorish slave presenting the glass upon a salver is in a deep violet doublet, with green lining. Anthony and the group of figures on the left are in dull Indian reds, browns, and blue; the dwarf upon the steps in red and grayish green. The charm of the coloring lies, however, more in the amber and violet of the sunset sky, the creamy-colored architecture, the dull green of the clipped cypresses, and the soft pastel shades in which the musicians on the balcony are clothed.

'BELLEROPHON ON THE HORSE PEGASUS'

PLATE VI

THE frescos on the ceiling of the salon of the Labia Palace are also the work of Tiepolo. The architectural ornamentation is due to Mingozzi Colonna. The round central panel illustrated in our plate is very characteristic of Tiepolo's style, and is especially remarkable for its massing and the foreshortening of the large white horse, which, however unpleasing, is still a remarkable feat. The allegory here represented has been variously interpreted. The youthful figure on Pegasus has been called Fame or Genius. De Chennevières calls the fresco 'The Triumph of Genius over Time.' "Genius, carried by Pegasus, parts the clouds, menaced in his flight by the impotent lance of Time. Immortality, in the midst of a swarm of putti, covers him with her protecting hand."

Whatever the meaning may be, the color is exceedingly pleasing. Blown across a pale blue sky is a great cumulus cloud, mauve above and touched with gold on the under side. The graceful female figure seated on the upper edge, at the foot of a pyramid, is clothed in delicate violet and yellow draperies; Bellerophon on his shining horse wears a mantle, flung out to the winds, of salmon pink shot with yellow lights, and there is a bit of intense blue on the saddle. The man with the pike, and the kneeling figure of a woman about the edge of the opening, are draped in a dull olive green and deep red.

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## 'NEPTUNE AND VENICE'

## PLATE VII

THE first room one enters after having passed up the Scala d'oro of the Ducal Palace in Venice is the 'Sala delle Quattro Portale' (Hall of the Four Portals). The two long walls are painted by Titian and his pupils, the stucco-work of the ceiling is by Sansovino, while the magnificent frescos are by Tintoretto. He also painted the picture over the large window at one end of the hall. The original of this plate is over the opposite window at the other end, and was ordered of Tiepolo to replace one that had formerly been there, but had become ruined. It is the only work of Tiepolo's in the Ducal Palace. It represents Neptune pouring his conch-shell of gold at the feet of Venice, and has always seemed to us conceived rather in the spirit of Paul Veronese. The painting measures perhaps nine feet long by four feet wide, and is a study in golden brown. The background is a deep turquoise blue. The light falls from the left upon the bronzed skin of Neptune as he pours out his glittering treasure, and full upon the large, blond figure of Venice as she reclines, leaning her sceptered arm upon the head of a tawny lion. Her royal ermine cape with its yellowish salmon-pink lining falls over a robe of richest pale gold brocade, while the cushion on which she sits and the curtain behind her are of the same color, but of deeper tones.

## 'ASCANIUS PRESENTED TO DIDO'

## PLATE VIII

THE Villa Valmarana is as noted for its splendid series of frescos by Tiepolo as for its superb situation and magnificent view across the plain of Vicenza, extending as far as Padua.

Our plate is a reproduction of one of the frescos upon the walls of the fourth room of the villa; all the subjects here were taken from the 'Æneid.' It represents the anecdote told in the first book, where the young Ascanius, disguised as Cupid, is presented to Dido. It is a most graceful and well-balanced composition. The stately figure of Dido with her extended arm recalls the figure of Venice in the 'Neptune and Venice.' Molmenti, speaking of this series of frescos, says, "We would search in vain in these pictures for ethnographical and archæological erudition and authenticity of manners; the painter cared only to transfuse life into his creations; and the life of Venice, attractive and gay, splendid and voluptuous, truly animates these antique scenes. The versatile nature of this unique artist knew how to render with a lively and copious style subjects of every kind, and his inexhaustible fancy passed from Homer to Tasso, from Ariosto to Virgil, preserving always a freshness and novelty of conception, vigor of form, and a solid blending of color."

## 'SATURN'

## PLATE IX

THE rooms in the "foresteria" or house for guests of the Villa Valmarana were variously decorated, and it is thought by some critics that here, at least, Tiepolo was assisted by Domenico, Colonna, and perhaps a third hand, as the paintings are of very unequal merit.

The frescos in the fourth room, representing the gods, are the finest in the

foresteria. There is no doubt but the fresco from which our plate is taken is the work of Tiepolo himself. It has been said by one critic that nowhere does the genius of Tiepolo show itself better than in this picture. He has laid aside all hampering details and come close to nature. In conception and picturesque quality it is unsurpassed by any other product of his hand. The reproduction shows quite well the contrast of light and shade, and gives some idea of the masterful brushwork, especially noticeable on the lining of the mantle; but one must see the original to enjoy the deep violet color of the mantle against the snowy brilliance of the adjacent cloud.

‘THE INVESTITURE OF A FRANKISH DUKE BY FREDERICK BARBAROSSA’ PLATE X

**T**HIS subject, painted between 1750 and 1753, shows Tiepolo in still another light — that of a painter of a grand historical composition, in which he is by no means deficient as a composer and delineator of character. This painting, with its companion picture, ‘The Marriage of Barbarossa,’ decorated the ceiling of the Imperial salon in the bishop’s palace, the central oval of which represented Apollo bringing in his chariot the fiancée of Barbarossa.

In our reproduction we see the bishop of Würzburg kneeling before Barbarossa, who is conferring the rank of Duke upon the former in addition to the clerical rank he already holds. The characters depicted here are very varied, from the pages, notary, bishops, sword-bearer, and the halberdiers on the left of the two central figures to the group of courtiers standing around the grand old figure of the chancellor on the right. The scene takes place in the open air, and the atmosphere is throbbing with light and motion.

A LIST OF THE PRINCIPAL PAINTINGS BY TIEPOLO WITH  
THEIR PRESENT LOCATIONS

**A**USTRIA. BUDA-PESTH, GALLERY: God the Father; Warrior Saint on Horseback; Madonna and Saints — VIENNA, ACADEMY: Sketch — BELGIUM. BRUSSELS, M. LÉON SONIZÉE: Sacrifice of Polyxena — ENGLAND. BADGER HALL (Shropshire) Mr. F. CAPEL-CURE: Small Finding of Moses; Ceilings; Bride and Groom; Allegory — BRIGHTON, Mr. CONSTANTINE IONIDES: Apotheosis of a Pope — LONDON, NATIONAL GALLERY: Two Sketches; Deposition — LONDON, LORD BATTERSEA: Sketch of Madonna, Saints, and Angels — LONDON, THE MISSES COHEN: Sketch of Esther and Ahasuerus — LONDON, Mrs. MARTIN COLNAGHI: Assumption — LONDON, Sir W. M. CONWAY: Allegory of the Overthrow of Paganism — LONDON, Dr. RICHTER: Two Versions of Christ and the Adulteress; Two Legendary Subjects — RICHMOND, Mr. HERBERT COOK: Esther and Ahasuerus — FRANCE. AMIENS GALLERY: Four Sketches — CAEN, GALLERY: Sketch for Ecce Homo — PARIS, LOUVRE: Christ at Ennauus; Standard painted on both sides — PARIS, MME. ANDRÉ: Reception of Henry III; Three Ceiling Frescos — PARIS, M. LÉOPOLD GOLDSCHMIDT: Crucifixion — GERMANY. BERLIN GALLERY: After the Bath; Reception; St. Dominic and the Rosary; Martyrdom of St. Agatha — FRANKFORT A/M, GALLERY: Court Scene — HAMBURG, CONSUL WEBER: Christ bearing the Cross; Crucifixion — MAYENCE, GALLERY: An Encampment — MUNICH, GALLERY: Adoration of the Magi; Two Historical Subjects — STRASSBURG, GALLERY: St. Roch — WÜRZBURG, ARCHBISHOP’S PALACE: Olympia; Marriage of Barbarossa; Investiture of a Frankish Duke by Frederick Barbarossa (Plate x); Apollo carrying in his Chariot the Fiancée of Barbarossa — CHURCH: The Assumption; The Fall of Lucifer —

ITALY. BERGAMO, CARRARA GALLERY: Two Sketches—LOCHIS GALLERY: Sketch—BERGAMO, SIGNOR BAGLIONI: Two Legendary Subjects—BERGAMO, SIGNOR PICCINELLI: Christ in the Garden; A Legendary Subject—BERGAMO, CATHEDRAL: Martyrdom of St. John the Baptist—BERGAMO, COLLEONI CHAPEL: Justice; Prudence; Faith; Charity; Three Frescos illustrating the Story of John the Baptist—MILAN, PALAZZO CLERICI: Chariot of the Sun—MILAN, NATURAL HISTORY MUSEUM: Frescos—MILAN, POLDI-PEZZOLI GALLERY: A Sketch; Madonna and Saints—MILAN, SIGNOR CRESPI: St. Anne presenting the Virgin to God—PADUA, GALLERY: St. Patrick curing a Sick Man—PADUA, IL SANTO: Martyrdom of St. Agatha—PARMA, GALLERY: St. Fidelis—PIAVE (near Padua), SAN NICCOLÒ: Franciscan Saint in Ecstasy—TURIN, GALLERY: St. Fideles—UDINE, GALLERY: Chapter of the Maltese Order—UDINE, SANTA MARIA DELLA PIETÀ: Ceiling—VENICE, ACADEMIA: St. Joseph, the Child, and Four Saints; Finding of the True Cross—VENICE, DUCAL PALACE, Sala delle Quattro Porte: Neptune and Venice (Plate VII)—VENICE, SEMINARIO, REFECTIONARY: Christ at Emmaus—VENICE, QUIRINI-STAMPALIA GALLERY: Portrait of a Procurator—VENICE, LABIA PALACE: Embarkation of Anthony and Cleopatra (Plate IV); Banquet of Anthony and Cleopatra (Plate V); Ceiling—VENICE, PALAZZO REZZONICO: Two Ceilings—VENICE, SANT' ALVISE: The Flagellation; The Crowning with Thorns; Christ on the Way to Calvary—VENICE, SANTI APOSTOLI: Communion of St. Lucy—VENICE, SANTA FAVA: The Virgin and Her Parents—VENICE, FRARI: The Stations of the Cross—VENICE, GESUATI: St. Dominic blessing a Layman of the Order; St. Dominic in Glory; Institution of the Rosary (Plate I); Madonna and three Dominican Saints (Plate II)—VENICE, SAN GIOVANNI E PAOLO: Ceiling of Right Chapel—VENICE, SANTA MARIA DELLA PIETÀ: Ceiling; The Triumph of Faith—VENICE, SCALZI: Ceiling, the Holy House of Loreto—VENICE, SCUOLA DEL CARMINI: Ceiling Paintings—VERONA, GALLERY: Four Olivetan Saints—VERONA, CANOSSA PALACE: Phœbus upon Pegasus, preceded by Aurora; The Chariot of Apollo; Hercules between Force and Peace; Zephyr and Flora—VICENZA, GALLERY: Immaculate Conception—VILLA VALMARANA: Frescos in Villa and Casino (subjects from Homer, Ariosto, Tasso, and Virgil, also Costume Pieces and Oriental Scenes)—NEW BRUNSWICK. ROSSIC PRIORY, LORX KINNAIRD: Assumption—SCOTLAND. EDINBURGH, GALLERY: Finding of Moses; Anthony and Cleopatra—SPAIN. ARANJUEZ, CONVENT CHURCH: Annunciation—MADRID, ROYAL PALACE: Vulcan forging the Arms of Æneas; Spain leaning upon a Lion in the Midst of Olympus; Allegorical Representation of the Spanish Provinces—UNITED STATES. NEW YORK, METROPOLITAN MUSEUM: Sacrifice of Isaac; Triumph of Ferdinand III; Crowning with Thorns.

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APRIL, 1902

TINTORETTO

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PART 28 — VOLUME 3

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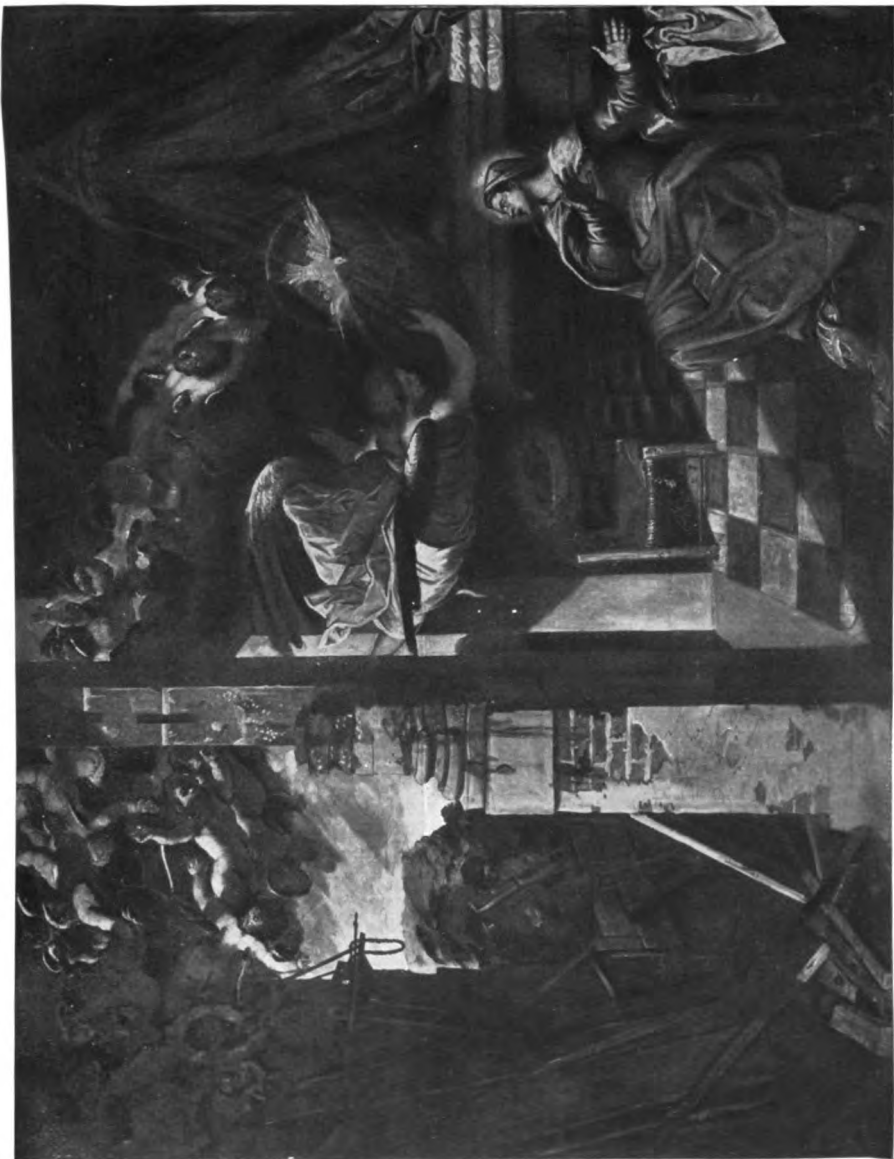
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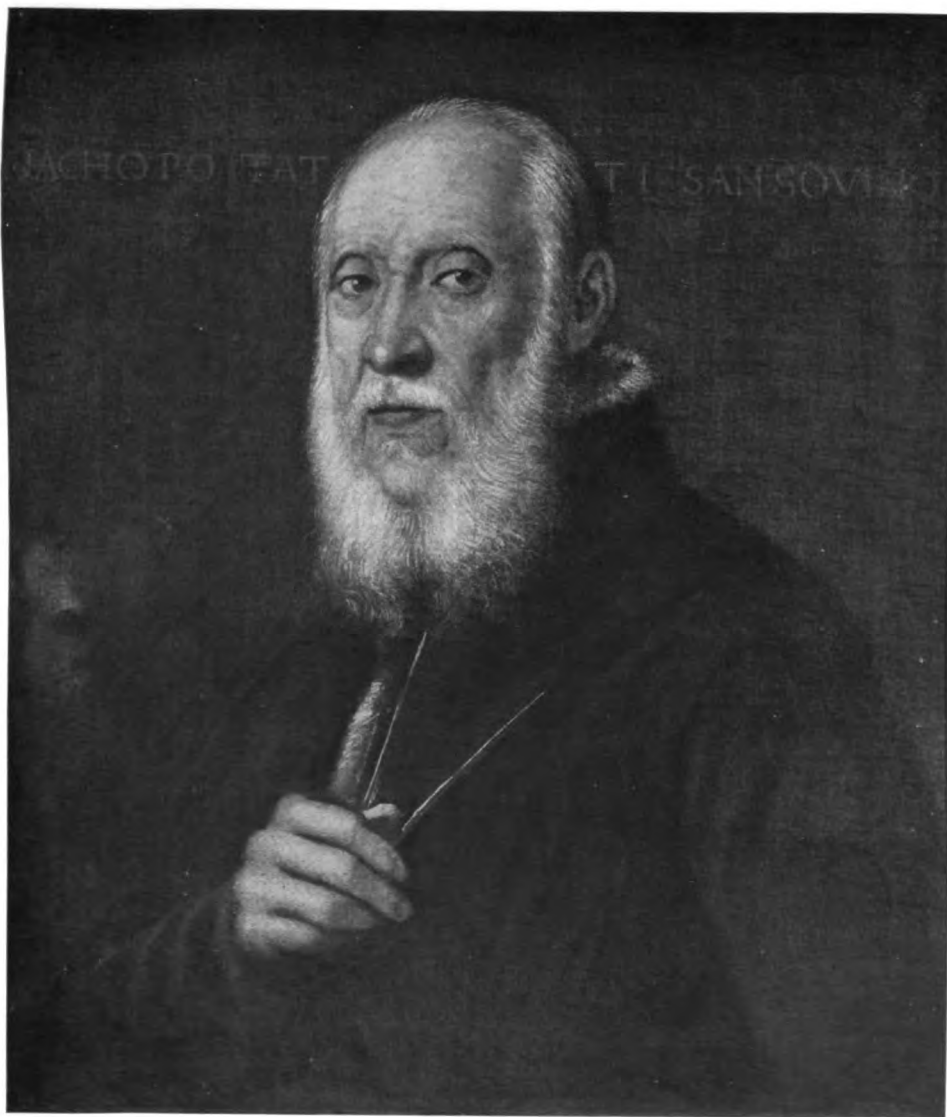


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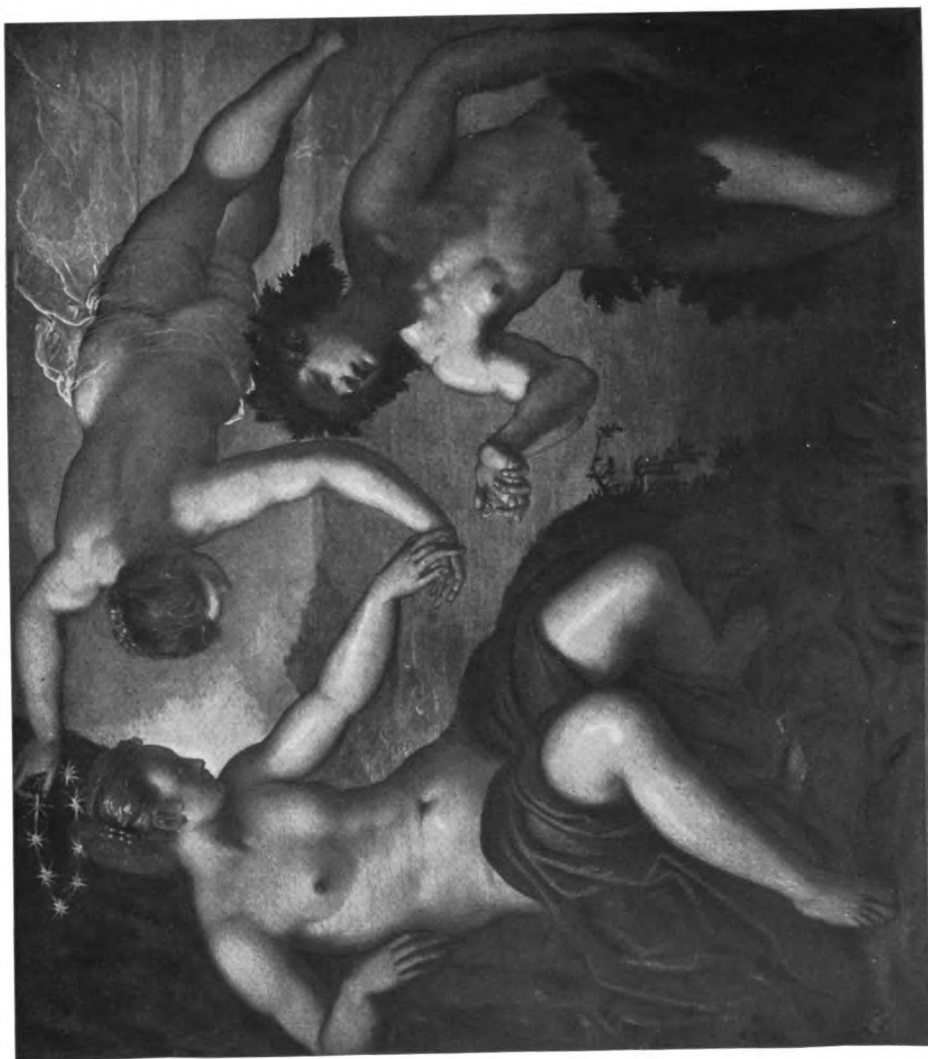








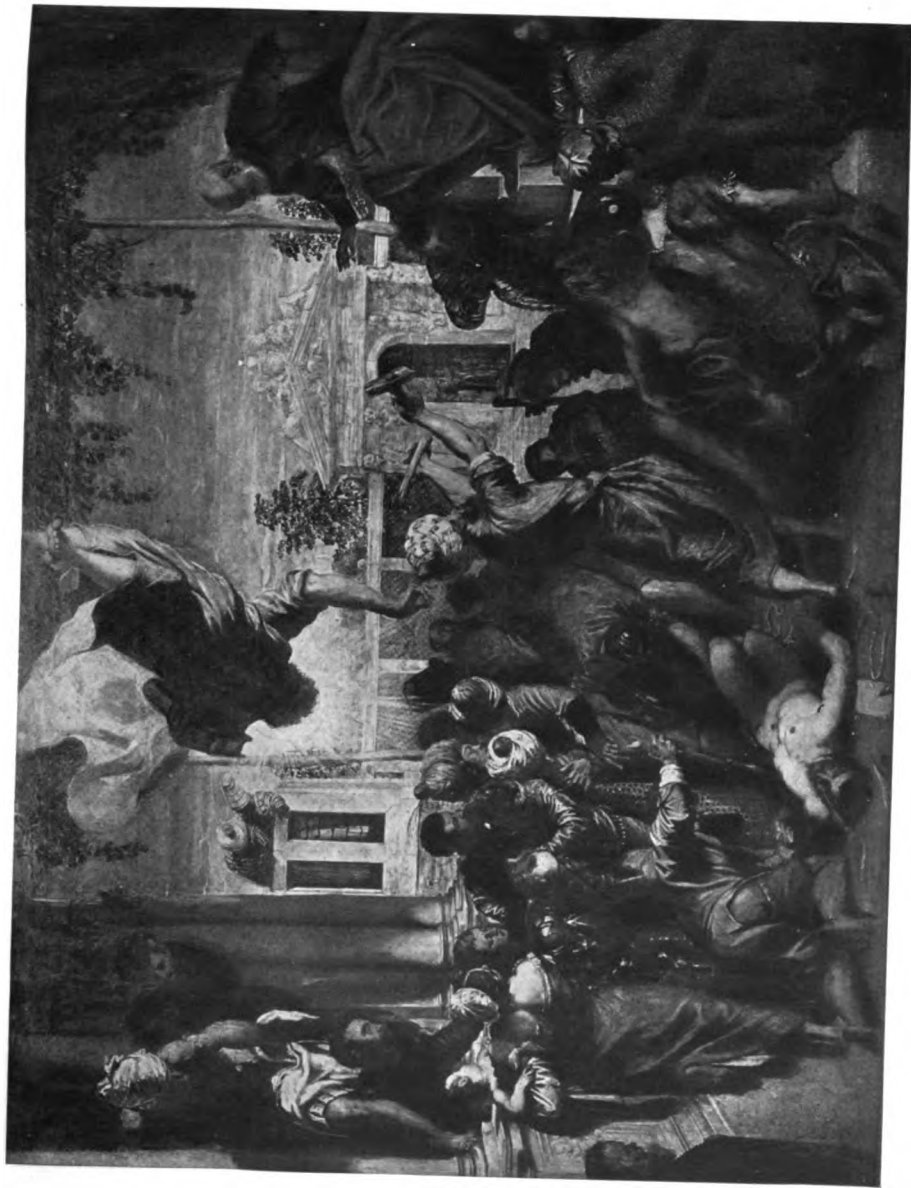




TINTORETTO  
MARRIAGE OF BACCHUS AND ARIADNE  
DUCAL PALACE, VENICE







TINTORETTO  
THE MIRACLE OF ST. MARK  
ACADEMY, VENICE

MASTERS IN ART PLATE VI  
PHOTOGRAPH BY BRAUN, CLÉMENT & C<sup>IE</sup>.









TINTORETTO  
PRESENTATION OF THE VIRGIN  
SANTA MARIA DELL' ORTO, VENICE



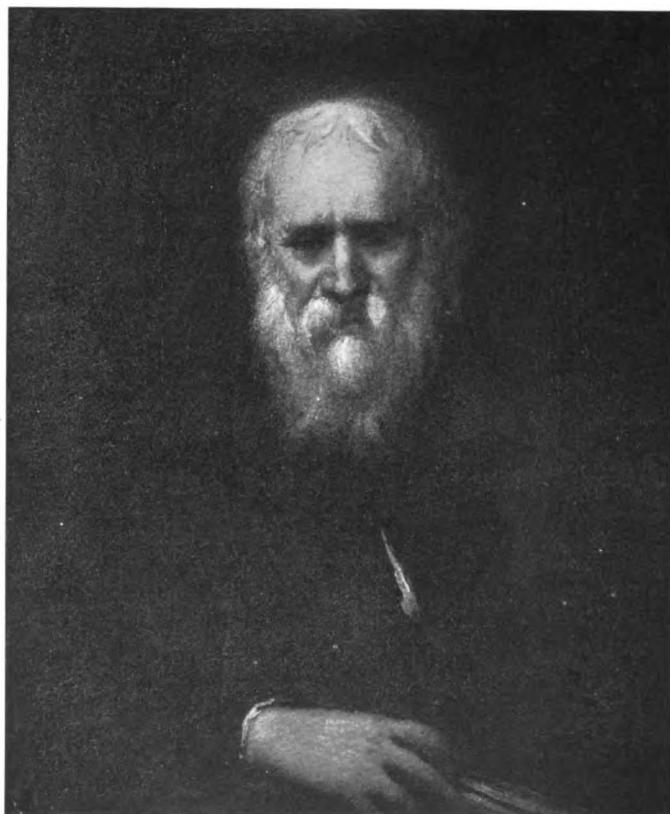


TINTORETTO  
THE MARRIAGE AT CANA  
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PORTRAIT OF TINTORETTO BY HIMSELF UFFIZI GALLERY, FLORENCE

Tintoretto's first recorded work was a portrait of himself and his brother, and he painted his own portrait twice during his old age. One of these two late portraits hangs in the Louvre; the other, which is here reproduced, is in the Uffizi Gallery, Florence. In the 'Miracle of St. Mark' he has introduced his own likeness three times: once as the man immediately above the woman who is holding a child, again as the man next to the turbaned Turk, and the head seen at the extreme right of the canvas behind the soldier in chain armor is his own.

## Jacopo Robusti called Tintoretto

BORN 1518(?): DIED 1594  
VENETIAN SCHOOL

WILLIAM R. THAYER

'THRONE-MAKERS'

THE year of Tintoretto's birth is variously stated as 1512 and 1518. Even his name has been a cause of dispute to antiquaries; but since he was content to call and sign himself Jacopo (or Giacomo) Robusti, we may accept this as correct. His father was a dyer of silk (*tintore*), and as the boy early helped at that trade he got the nickname *Il Tintoretto*, "the little dyer."

The tradition runs that the lad early amused himself by drawing charcoal figures on the wall, then coloring them with his father's dyes, whence his parents were persuaded that he was born to be a painter. Accordingly his father got permission for him to work in Titian's studio, the privilege most coveted by every apprentice of the time. His stay there was brief, however; hardly above ten days, if the legend be true which tells how Titian returned one day and saw some strange sketches, and that, learning that Tintoretto had made them, bade another pupil send him away. Some say that Titian already foresaw a rival in the youthful draughtsman; others, that the figures were in a style so contrary to his own that he discerned no good in them and judged that it would be useless for Tintoretto to pursue an art in which he could never excel. We are loath to believe that Titian, whose reputation was established, could have been moved by jealousy of a mere novice: we must remember, nevertheless, that even when Tintoretto had come to maturity, and was reckoned among the leading painters of Venice, Titian treated him coldly, and apparently thwarted and disparaged him.

Under whom Tintoretto studied after being thrust off by Titian we are not told. Probably he had no acknowledged preceptor except himself. Already his aim was the highest. On the wall of his studio he blazoned the motto: "The drawing of Michelangelo and the coloring of Titian." To blend the excellence of each in a supreme unity—that was his ambition. Titian might shut him out from personal instruction, but Titian's works in the churches and palaces were within reach. Tintoretto studied them, copied

them, and conjured from them their secret. Having procured casts of Michelangelo's statues in the Medici Chapel at Florence, he made drawings of them in every position. Far into the night he worked by lamplight, watching the play of light and shade, the outlines and the relief. He drew also from living models, and learned anatomy by dissecting corpses. He invented "little figures of wax and of clay, clothing them with bits of cloth, examining accurately the position of the limbs through the folds of the dresses; and these models he distributed among little houses and perspectives composed of planks and cardboard, and he put lights in the windows." From the rafters he suspended other manikins, and thereby learned the foreshortening proper to figures painted on ceilings and on high places, so indefatigable, so minute, was this man, who is known to posterity as "the thunderbolt of painters." In his prime he astonished all by his power of elaborating his ideas at a speed at which few masters can even sketch; but that power was nourished by his infinite painstaking in these years of obscurity.

Wherever Tintoretto might learn thither he went. Now we hear of him working with the masons at Cittadella; now taking his seat upon the bench of the journeymen painters in St. Mark's Place; now watching some illustrious master decorating the façade of a palace. No commission was too humble for him. His first recorded work was a portrait-group of himself holding a bas-relief in his hand and his brother playing a cithern. As the custom then was; he exhibited this in the Merceria—the narrow lane of shops which leads from St. Mark's to the Rialto bridge. What the latest novel or yesterday's political speech is to us, that was a new picture to the Venetians. Their innate sense of color and beauty and their familiarity with the best works of art made them ready critics. They knew whether the colors on a canvas were in harmony, as the average Italian of to-day can tell whether a singer keeps the key. Tintoretto's portraits attracted attention. They were painted with nocturnal lights and shadows, "in so striking a manner that they amazed every one," even to the degree of suggesting to one beholder the epigram—

"If Tintoretto shines thus in the shades of night,  
"What will he do when radiant day has risen?"

He began thenceforward to get employment in the smaller churches and convents. Important commissions which brought wealth and honors were reserved for Titian and a few favorites; but Tintoretto rejected no offer. Only let him express those ideas swarming in his imagination: he asked no further recompense. He seems to have been early noted for the practice of taking no pay at all, or only enough to provide his paints and canvases,—a practice which brought upon him the abuse of his fellows who cried out that he would ruin their profession. But there was then no law to prohibit artist or artisan from working for any price he chose, and Tintoretto, as usual, took his own course.

At last a great opportunity offered. On each side of the high altar of the Church of Santa Maria dell' Orto was a bare space, nearly fifty feet high

and fifteen or twenty feet broad. "Let me paint you two pictures," said Tintoretto to the friars. They laughed at the extravagant proposal. "A whole year's income would not suffice for such an undertaking," they replied. "You shall have no expense but for the canvas and colors," said Tintoretto; "I shall charge nothing for my work." And on these terms he executed 'The Last Judgment' and 'The Worship of the Golden Calf.'

The creator of those masterpieces could no longer be ignored. Here was power which hostility and jealousy could not gainsay; they must note, though they refused to admire. It was in 1546, or thereabouts, that Tintoretto uttered this challenge. In a little while he had orders for four pictures for the Scuola di San Marco, one of which, 'The Miracle of St. Mark,' now in the Venice Academy, soon became popular, and has so continued. Other commissions followed, until there came that which the Venetian prized above all others,—an order to paint for the Ducal Palace. As the patriotic Briton aspires to a monument in Westminster Abbey and the Florentine in the Church of Santa Croce, so the Venetian artist coveted for his works a place in the Palace of the Doges. That was his temple of fame. Tintoretto, then, had at last earned the privilege of consecrating his genius to Venice. His first work for her seems to have been a portrait of the reigning doge. Then he painted two historical subjects,—Frederick Barbarossa being crowned by Pope Adrian, and Pope Alexander III. excommunicating Frederick Barbarossa,—and a 'Last Judgment,' which was destroyed by the fire of 1577.

Not long thereafter his employment by the brothers of the confraternity of San Rocco began. About 1560 he painted two scenes in the life of St. Roch for their church, and then joined in a competition for a ceiling painting for the Sala dell' Albergo in the Scuola di San Rocco itself. The brothers called for designs, and upon the appointed day four artists, among them Paul Veronese, submitted sketches. But Tintoretto had outsped them, and when his design was asked for he caused a screen to be removed from the ceiling, and lo! there was a finished picture of the specified subject. The brothers and the competitors were astonished and not greatly pleased. "We asked for sketches," said the former. "That is the way I make my sketches," replied Tintoretto. They demurred; but Tintoretto presented the picture to the Scuola, one of the rules of which made it obligatory that all gifts should be accepted. The displeasure of the confraternity soon passed away, and Tintoretto was commissioned to furnish whatever paintings should be required in future. An annual salary of one hundred ducats was bestowed upon him, in return for which he was to paint at least one picture a year. Generously did he fulfil the contract, for at his death the Scuola possessed more than sixty of his works, for which he had been paid but twenty-four hundred and forty-seven ducats.

In 1577 a fire in the Ducal Palace destroyed many of the paintings, and when the edifice was restored the government looked for artists to replace them. Titian being dead his opposition had no longer to be overcome; yet even now Tintoretto had to compete with men of inferior powers but of

stronger influence. Nevertheless, the lion's share of the undertaking was assigned to him and to Paul Veronese, and for ten years these two great men labored side by side in noble rivalry to eternize the beauty and the glory of Venice. . . .

As a workman Tintoretto was indefatigable. His lifelong yearning was not for praise but for opportunity to work. Modesty he had to a degree unrecorded of any other painter, although none seems to have been more confident of his own powers. There was an inflexible dignity in the man, born of self-respect, which neither the allurements of popularity nor the flattery of the great could bend. He saw that titles would add nothing to his fame, and refused an offer of knighthood from Henry III. of France. Princes and grandees and illustrious visitors to Venice went to his house, but though he received them courteously he sought no intimacy with them. His time was too precious, his projects were too earnest, to allow of aristocratic dissipation.

He had a keen sense of humor, which displayed itself now in some ready reply, now in genial conversation with his familiars. Ridolfi relates that certain prelates and senators who visited him whilst he was making sketches for his 'Paradise' asked him why he worked so hurriedly, whereas Giovanni Bellini and Titian had been deliberate and painstaking. "The old masters," said Tintoretto, "had not so many to bother them as I have." At another time, at a gathering of amateurs, a woman's portrait by Titian was lauded. "That's the way to paint," said one of the critics. Tintoretto went home, took a sketch by Titian and covered it with lampblack, painted a head in Titian's manner on the same canvas, and showed it at the next meeting of these amateurs. "Ah, there's a real Titian!" they all agreed. Tintoretto rubbed off the lampblack from the original sketch, and said, "This, gentlemen, is indeed by Titian; that which you have admired is mine. You see now how authority and opinion prevail in criticism, and how few there are who really understand painting."

In his home Tintoretto enjoyed tranquillity, though his thrifty and dignified wife, Faustina de' Vescovi, was perhaps not a little annoyed by the unpracticality of her husband. According to tradition, when he went out she tied up money for him in his handkerchief and bade him give an exact account of it on his return. Having spent his afternoon and money with congenial spirits at some rendezvous, he would playfully assure Madonna Faustina that her allowance had gone to help the poor. She was particular that he should always wear the dress of a Venetian citizen; but if he happened to go abroad in rainy weather she would call out to him from an upper window to come back and put on his old clothes.

We have glimpses of him passing to and fro in Venice with Marietta, his favorite daughter and a painter of merit, whose early death saddened his later years. Of his other children, two daughters entered a nunnery; a third married; his eldest son, Domenico, adopted his father's profession and assisted him in his work; another son went to the bad, and was cut off from an inheritance by his father's will,—for in spite of his habit of giving away

pictures or of charging but a small price for them, Tintoretto bequeathed a comfortable fortune to his heirs. . . .

His studio was in the most retired part of his house. Few were admitted to it, and they had to find their way thither up a dark staircase and along dark passages by the light of a candle. There he spent most of his time—a grave man ordinarily, doubtless at heart a solitary man, but forever attended by the great associates of his imagination. Usually laconic in speech (as when, in reply to a long letter from his brother, he wrote simply, "Sir: no!") he yet occasionally—as that anecdote of Madonna Faustina's allowance shows—indulged in conviviality; and he had the gift peculiar to a gentleman of being easy with persons of all ranks and of putting them at ease. "With his friends," writes a biographer, "he preserved great affability. He was copious in fine sayings and witty hits, putting them forth with much grace, but without sign of laughter; and when he deemed it opportune he knew also how to joke with the great." . . .

In 1588, owing to the death of Paul Veronese, who with Francesco Bassano had been commissioned to paint a 'Paradise' in the Hall of the Grand Council in the Ducal Palace, the task was transferred to Tintoretto, who devoted the last six years of his life to this vast work.<sup>1</sup> Old age had robbed him of none of his energy, but added sublimity to his imagination and inter-fused serenity and mellowness throughout his work.

And so, still teeming with plans, he died after a fortnight's illness, on the thirty-first of May, 1594, and was buried in the Church of Santa Maria dell' Orto in Venice.

## The Art of Tintoretto

H. TAINE

'VOYAGE EN ITALIE: FLORENCE ET VENISE'

**T**INTORETTO'S was the most vigorous and most prolific artistic temperament that has ever existed. In savage originality and in energy of will he resembles Michelangelo. His brain fermented; his thoughts boiled; his thronging conceptions so tormented him that he was obliged to rid himself of them. He suggested four enormous subjects to the fathers of Santa Maria dell' Orto, subjects involving hundreds of feet of canvas and thousands of figures, and asked to be allowed to execute them with no pay but his expenses. He apparently wanted nothing but an issue. It seems as if his mind were a volcano, always active, always in a state of eruption. Canvases of twenty, forty, and seventy feet, crowded with figures as large as life—figures huddled and massed together, launched through the air, foreshortened in the most violent manner and with splendid effects of light—

<sup>1</sup> Tintoretto's 'Paradise,' so eloquently eulogized by Mr. Ruskin, is the largest oil-painting in the world, measuring thirty feet high by seventy-four feet long, and containing upwards of five hundred figures. Time and numerous restorations have completely changed its original color, the composition is confused, and it is only by long study that anything can be made of it. — EDITOR.

hardly sufficed to absorb the inexhaustible, fiery overflow of his creative imagination. The more one studies his life and works the more one comes to regard him as a Michelangelo with a color sense,—less concentrated, indeed, than the Florentine, less self-mastering, less qualified to refine upon his conceptions, but like him wholly given up to his fancies, and like him made an improvisator by very force of his impetuosity.

It follows, then, that when Tintoretto's first conception was excellent or matured he rose to an extraordinary height. In my judgment no painting surpasses, nay, equals, his 'Miracle of St. Mark' in the Venice Academy—at all events, no painting has made an equal impression on my mind. The vast canvas, some twenty feet square, contains no less than twenty-five life-size figures. The saint shoots down from the uppermost sky, and, head foremost, suspended in the air, rescues a slave from punishment. His head is in shadow and his feet are in the light; his wonderfully foreshortened body plunges through the air with the impetuosity of an eagle. No one save Rubens has ever so rendered the instantaneousness of motion, the swiftness of flight. We are borne along with the saint, and follow him almost to the ground. Beside such vehemence as this classic figures seem stiff, as if copied after studio models with arms upheld by cords. The figure of the naked slave, thrown upon his back with his shoulders toward the spectator, and as wonderfully foreshortened as is St. Mark, glows with the luminousness of Correggio. His superb muscular body palpitates; his ruddy cheeks, contrasted with his black curled beard, are empurpled with the brightest hues of life. The executioners' axes of iron and wood have been shattered to pieces as they touched his flesh, and all the throng are gazing at them. The turbaned executioner with upraised hands displays a broken handle to the judge with an air of utmost amazement. The judge springs from his seat. The assistants crowd around, some in sixteenth-century armor, some in cuirasses of leather, some in barbaric robes and turbans, some in Venetian caps and dalmatics, some with legs and arms naked, and one wholly nude except for the mantle which covers his thighs and the kerchief on his head. The whole scene glows with splendid contrasts of light and shadow and the variety, brilliancy, and indescribable glamour of light reflected from the polished depths of armor, diffused over the lustrous folds of silks, imprisoned in the warm shadows of the flesh, and radiating from the crimsons, greens, and yellows of the rich stuffs. There is not a figure in the picture that does not act, and act all over; not a fold of drapery, not a tone of flesh that does not add to the universal dash and brilliancy. The architectural forms in the background and the men on the terraces or clinging to the columns behind add amplitude of space to the scenic richness. There is air throughout. The breath of the scene is inspiring. It is the very breath of life. All quivers and palpitates with the fullness of life, light, and beauty.

There is no other such example of facility and luxuriousness of invention, boldness and ease, natural impulsiveness of temperament, instant and spontaneous creation, necessity for expression, and satisfaction in the rendering



of ideas. The whole scene, all its divergent attitudes, types, and costumes, with all their innumerable peculiarities and divergences, seems to have flowed upon this canvas like water spouting from a surcharged conduit. Perhaps there is not in the world a picture fuller and more animated, more inspired and inspiring than this; and I believe that until one has seen this work one can form no idea of the powers of the human imagination.

Tintoretto was disproportionate in everything, in dimensions as well as in conceptions. The academic painters of the end of the sixteenth century decried him as extravagant and negligent; the prodigious and superhuman quality of his genius was distasteful to minds of the common and tranquil stamp. But in truth no other was or ever has been like him. He is as unique in his way as is Michelangelo, Rubens, or Titian. Call him if you will extravagant, impetuous, an improvisator; let critics complain of the blackness of his coloring, of his topsy-turvy figures, of the confusion of his grouping, of his hasty brushing, of the exhaustion and the mannerism which sometimes led him to introduce, as it were, old metal into his new casting: let all the defects of his qualities be adduced against him; I am willing. But, on the other hand, a genius like his, which I can only compare again to a volcano—so ardent was it, so overflowing, with such outbursts and flaming coruscations, with such immense jets of sparks, with such sudden, dazzling, multiplied flashes, with such a surprising and constant volume of smoke and flame—has never been encountered in another.

I do not know quite how to speak of him; I cannot describe his paintings, so vast are they and so numerous. It is the inward condition of mind that produced them that should be considered. It seems to me that in Tintoretto we discover a unique state of things. His conceptions seem to have come to him as lightning-bursts of inspiration; and though the term is strong, it corresponds to ascertained facts of which examples may be cited. In certain extreme moments, when confronting great danger or in any sudden crisis, men sometimes seem to see all at once, distinctly and with terrible intensity, as if illuminated by a flash of lightning, whole years of life, complete incidents and scenes. The recollections of the asphyxiated or of those who have narrowly escaped drowning confirm this. The activity of the brain, suddenly increased tenfold, seems to cause the mind to live more in this brief instant of time than in all the rest of life put together. The victim usually issues from this momentarily sublimated state exhausted and morbid; but when the natural temperament is vigorous enough to support the shock without flagging, men like Luther, St. Ignatius, St. Paul, and all the great visionaries, are able to accomplish works that seem to transcend the powers of humanity. If a proper idea be formed of this involuntary and extraordinary state in a dramatic temperament like that of Tintoretto, who possessed such powers over color, we may see quite clearly the reason of his producing the works that he did.

He never selects; his vision imposes itself on him; the imaginative scene is to him instantaneously a reality, and he transfers it bodily to his canvas under an immediate impulse of spontaneous inspiration which can brook

neither alteration nor hesitancy, along with whatever in it that may be odd or irrelevant. It is not two or three personages that he intends to paint, but a scene, a fragment of life, an entire landscape; not this or that central figure in one or another posture, but a moment in nature or history. His 'Marriage at Cana' shows an immense dining-hall, crowded with guests. His 'Gathering of the Manna' is an encampment of people, with all the petty details of life and every diversity of landscape. In this exuberance he surpassed his own age and approximates to our own. His pictures seem to be "illustrations"; only he sets forth in a space of forty feet with figures as large as life what we try to do in the space of a foot with figures no taller than one's finger. It is life in general that interests him, not the particular life of one being; and he disregards all hampering picturesque and plastic rules, subordinating the personages to the whole and parts to the general effect. He is invaded as if from without, and overpowered by a scene which takes possession of him, in the reality of which he has implicit belief, and which torments him till he has given it pictorial life.

From this method of creation arises his unprecedented originality. Compared with him all painters are self-copyists. You are always astonished before his pictures; you ask yourself into what unknown and fantastic but nevertheless real world he has led you. With extraordinary force of verisimilitude he merges the divine and the human. There is a 'Resurrection' by him in which no figure is in a state of equilibrium; angels swoop head foremost from above; Christ and the saints swim in the air; the atmosphere is a resistant and palpable fluid which sustains bodies as water does fishes. When he paints a violent scene like the 'Brazen Serpent' or the 'Massacre of the Innocents' it is a supernatural delirium. In the latter the space is covered with a mass of heads and limbs, and figures falling, running, struggling, and staggering as if a hurly-burly of inebriates,—it is the infuriate bacchanalianism of despair. In the 'Brazen Serpent,' dog-headed reptiles on a mountain cliff forage amongst a monstrous heap of prostrated men. Livid lights contend with deathly shadows, and the figures roll, heave, and pitch, like a human avalanche, down the side of a precipice. Here the artist is in his own domain; he wanders about grandly in the realm of the impossible. He sees too much at once,—forty, sixty, and eighty personages and their surroundings, commingled and crowded beneath unearthly lights and darks. This taste for the natural and the supernatural commingled, these violent contrasts of light and dark, this passion and audacity which bear him straight on, with no hesitation or reconsideration, to the end of his conception, make Tintoretto the most dramatic of painters. . . .

It is vain to complain before his canvases that you are weary, and to accuse the painter of exuberance and excess; to feel that these immense pictures are executed too rapidly, and rather indicated than perfected; that he presumes on his own and the spectator's powers. At the sight of them you find strength left because he imparts his own fervor to you in spite of yourself. They are depicted in such a splendor and amplitude of light, with such a triumphant furor of genius, that one looks upon them with confused

awe, and turns away half stunned, as from a too loud and complex piece of music. All sense of proportion vanishes, and you wonder if you should still have faith in your sensations.—ABRIDGED FROM THE FRENCH

COSMO MONKHOUSE

‘IN THE NATIONAL GALLERY’

**T**INTORETTO’S color is not as other men’s. It has not the sumptuous repose of Veronese nor the ordered glory of Titian. It is irregular, almost spasmodic; but it is charged, as no other artist’s is charged, with the emotion of the subject, and its effect is overpowering. The finest pictures by Titian are as exquisite music played by a band of stringed instruments, but in Tintoretto’s orchestra are “trumpets also and shawms.” Though not the last to be born, he was the last to die of all the supreme artists of Italy; and though among them may be found many of finer balance, there was none of greater force or wider range. One thing can at least be said of no other man, and that is that the strength of his individuality was so great that he could assimilate even Michelangelo.

W. M. ROSSETTI

‘ENCYCLOPÆDIA BRITANNICA’

**A**UDACIOUS and intrepid, though not constantly correct as a draughtsman, majestically great as a colorist, prodigious as an executant, Tintoretto was as absolute a type of the born painter as the history of art enables us to conceive. Whatever he did was imaginative—sometimes beautiful and suave, often imposing and romantic, quite as often turbulent and reckless, sometimes trivial, but never unpainter-like or prosaic. When he chose—which was not always—he painted all his personages characteristically; but, like the other highest masters of Venice, he conceded little incidental emotion to the expression of his faces.

His imagination was always concrete, essentially the imagination of a painter to whom the means of art—form, color, chiaroscuro, manipulation, scale, distribution—were the typical and necessitated realities. What he imagined was always a visual integer, a picture, never a treatise, however thoughtfully planned or ingeniously detailed. Something that one could see—that was his ideal, not something that one could narrate, still less something that one could deduce and demonstrate. In his treatment of action or gesture his most constant peculiarity is the sway and swerve of his figures; they bend like saplings or rock like forest boughs in a gale. Stiffness or immobility was entirely foreign to his style, which has therefore little of the monumental or severe character. Perhaps he felt that there was no other way to combine “the color of Titian with the design of Michelangelo.” The knitted strength and the transcendent fervor of energy of the supreme Florentine might to some extent be emulated; but, if they were to be united with the glowing fusion of hue of the supreme Venetian, this could only be attained by relaxing the excessive tension and modifying muscular into elastic force. . . .

For his phenomenal energy in painting Tintoretto was termed "Il Furioso." An agreement is extant showing that he undertook to finish in two months two historical pictures, each containing twenty figures, seven of them being portraits. Sebastiano del Piombo remarked that Tintoretto could paint in two days as much as he himself in two years; Annibale Carracci said that Tintoretto was in many of his pictures equal to Titian, in others inferior to Tintoretto,—and this was the general opinion of the Venetians, who said that he had three pencils, one of gold, the second of silver, and the third of iron.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

**T**INTORETTO at his best is a great poet; in his work of the second order he remains a dramatic improvisator; at his worst he is repellent, but is still an impetuous force. When he wills to be a great painter he is one, but in four-fifths of his work he shows himself as a man who, above all else, desires to express himself originally and dramatically, and uses palette and brush as his means of expression. In a word, what he cares for most is not, as with Titian, the wonder of color; not, as with Michelangelo, the wonder of man's body; not, as with Rembrandt, the wonder of light, but rather the wonder of telling a grand story in a grand way. It must be admitted that he always succeeds in being different from other men, and not infrequently succeeds in being grand. But in counting this success we must account also its penalty.

The volume of Tintoretto's work far exceeds that of any other Italian. Huge canvases hang in the Church of Il Redentore, in San Rocco, in the Church of Santa Maria dell' Orto, the Academy, and the Ducal Palace, Venice, and others are scattered throughout the city in churches and palaces. But in all this great volume of works hardly a score stand out as pictures which are at once and intrinsically satisfying. Before all the others one has to reason, saying that in *spite* of this and that they are admirable.

Chiaroscuro is with Tintoretto an ever-present pictorial adjunct; he uses it as much as do Correggio and Rembrandt, but how differently! With Correggio light is an irradiating presence; with Rembrandt it is a penetrating mystery. With Tintoretto it is the first and most powerful of dramatic accessories; he makes the light an *actor* in his vast compositions. Often this chiaroscuro is grand, again it is ghostly; but it is so frequently and sometimes so hastily employed that in many cases it becomes tiresome and trivial.

Tintoretto is original, first in the presentation of his subject, and secondly through this lighting, this chiaroscuro. In either case he tries to find a different point of view from that of any other artist, and he usually does find it with singular felicity, and expresses it with remarkable power. The first quality, dramatic presentation, is quite as much literary as artistic; and though lighting may be purely plastic and artistic, Tintoretto uses this also rather dramatically than plastically; that is to say, light to him is not so much a

means for making a body round and tangible as for spotting out a composition in such a manner that it shall impress us in a new way.

Had Tintoretto only painted the more excellent of his works he would still have ranked among the greatest masters—and with far less question, far less negative addition to his fame than that which has been given by many of his vastest canvases, which, as Vasari has said, have, when examined minutely, the appearance of having been painted as a jest. To-day, whether by action of time, by defective pigment, from over-painting and so-called restoration, or by fault of the artist himself, the color of many of these huge canvases is black, coarse, repulsive. Perhaps if we could see them better we should recognize the good that is under the deteriorated surface. Some of them still have fine passages of color here and there, but we must not forget that Vasari condemned them already when they had but just left the artist's brush, and we need not take offence at his expression of "examined minutely," for Vasari had plenty of appreciation and praise for Titian's breadth and Veronese's sweeping touch. It will hardly do to impute this black and repellent character of the color to haste on Tintoretto's part: haste might be accountable for a somewhat vulgar alternation of pinks and blues, but a single slight painting with good pigment would result rather in a relatively good preservation of the color, or at the worst in a fading of the same; blackness is more likely to come from over-painting, bad pigment, or imperfect preparation of the canvas. However that may be, Tintoretto, who could be great technically, neglects technique in a large part of his work, and he is therefore neglected in turn by the art student; who studies rather Titian or Veronese.

But after all is said, Tintoretto remains a grand poet and dramatist. "In the purities and sublimities of the prophet's soul," says Symonds, "neither Veronese nor yet Titian can approach him."

LUCIEN DAVESIÈS

'REVUE UNIVERSELLE DES ARTS': 1862

**T**INTORETTO was not only one of the most productive, but one of the most highly gifted painters that has ever lived; but his glory has been dimmed in the eyes of posterity by the extremely unequal character of his works. As Annibale Carracci truly said of him, "Tintoretto is often inferior to Tintoretto." If he had been able to control the nervous ardor which too often led him beyond the limits not only of truth but of possibility, and the incessant desire to create which left him no peace, he might have rivaled Titian—nay, perhaps even surpassed him; for Tintoretto's imagination was broader and more poetic than was Titian's, and he was no less a master of the secrets of chiaroscuro, of the brush, and of color; while in facility in composition and in rapidity of hand he was absolutely unrivaled.

His very facility, however, has injured his reputation. His genius seems to have urged him on to produce so much that he neglected to bring more than a small number of his works to the perfection of which he was capable.

Too often his aim seems merely to have been to *fill* his enormous canvases without much care as to *how* he filled them. He did not always, indeed, take the trouble to sketch out his compositions beforehand, but improvised as he painted; though even such hasty works are, it must be admitted, marvelous achievements when we consider the slight time and pains which they cost him. When, however, he did choose to conform to the principles of art instead of relying upon the happy accidents of improvisation, Tintoretto stands upon a level with the greatest.

The general effect of his coloring is frequently quite different from that of Titian, whom he wished to emulate in this respect. Blue is often dominant, imparting a violet tone to the whole—a tone which, in spite of its usefulness in enhancing the magical chiaroscuro, sometimes detracts from the general splendor and harmony. In those compositions with which he took pains, however, his coloring, although somewhat conventional, is wholly delightful.

Tintoretto's figures have not the magistral quality of those of Titian; but, on the other hand, they have more movement and animation, and his treatment of them was broader and more titanic. Indeed, the more gigantic his canvas the more he seems at ease. He needed space and air, and seems cramped and ill at ease within the limits of a small frame. In his vast 'Crucifixion' there are more than eighty figures,—on foot and on horseback, sitting, standing, kneeling, laughing, crying,—men, women, and children, and all so remarkably relieved and executed that one could swear that the free air circulated among them, while all the attitudes and gestures are caught with such variety of truth as to seem almost miraculous. Yet, in spite of such salient excellencies, the whole is infinitely weakened by want of composition. The eye finds no resting-point of vantage, and wanders in weary restlessness from one to another of the innumerable groups.

Tintoretto seems to have constantly forgotten that it is often wise to sacrifice details to the principal effect—a rule of which Titian was never unmindful. Indeed, the more one studies the works of Tintoretto, great as he is, the more one is tempted to repeat the old saying: "The half is worth more than the whole."—FROM THE FRENCH

JOHN ADDINGTON SYMONDS

'RENAISSANCE IN ITALY'

IT is not only in the region of the vast, tempestuous, and tragic that Tintoretto finds himself at home. He is equal to every task that can be imposed upon the imagination. Provided only that the spiritual fount be stirred, the jet of living water gushes forth, pure, inexhaustible, and limpid. In his 'Marriage of Bacchus and Ariadne,' that most perfect lyric of the sensuous fancy from which sensuality is absent; in his 'Temptation of Adam,' that symphony of gray and brown and ivory more lustrous than the hues of sunset; in his 'Martyrdom of St. Agnes,' that lamb-like maiden with her snow-white lamb among the soldiers and the priests of Rome, Tintoretto has proved beyond all question that the fiery genius of titanic artists

can pierce and irradiate the placid and the tender secrets of the soul with more consummate mastery than falls to the lot of those who make tranquillity their special province.

‘TINTORETTO AT VENICE, AND MR. RUSKIN’

‘ART JOURNAL’: 1857

UNTIL the advent of Mr. John Ruskin<sup>1</sup> the opinions current about Tintoretto as a painter were that he was a man of extraordinary power in many of the more superficial things in art (if we may so call them),—such as bold drawing, color, bodily action, effect,—and also possessed of a fine, vigorous, and daring invention; but unless we widely err, few ever thought of looking for profound and lofty thought as among his leading characteristics, or of ascribing to him a poetic imagination of the highest order. It was reserved for Mr. Ruskin to claim this distinction for him; to discover, or fancy he had discovered, Tintoretto’s greatness and glory bound to the wall, Prometheus-like, amidst the obscurity, neglect, damp, and decay of Santa Maria dell’ Orto and San Rocco; to determine to free them forth, and, seating them between the wings of his aspiring eloquence, endeavor to mount them all at once on the highest peak of Italian Parnassus, above all but Dante and Michelangelo—Tintoretto being in his opinion the greatest man with these exceptions that Italy had produced. The very name of Tintoretto seems to excite and swell his style to its highest tone, and make it resemble the firmest and most imperial brattlings of the Trumpet of Fame itself—for which he is evidently somewhat too apt to mistake it. He proclaims him as one whose high-reaching intellect and “imagination penetrative” leave those faculties in all other painters far behind; as one who alone has seized the inmost spirit of the most awful and stupendous themes; who alone “has grappled with them in their verity,” not contenting himself with the occurrences of the moment merely, but introducing strange, occult, typical allusions in his details, and dashing in also dim, visionary retrospections and anticipations, disregarding time and place even, like the freest and most untrammelled poet, so that he may tell in a solemn, mystical manner the whole of the great story or sequence of events at once. . . .

On the whole, however, we believe that Mr. Ruskin leaves Tintoretto precisely where he found him, having failed utterly in the attempt to put him forward as an imaginative genius of the highest order; since the thoughts he adduces as entitling him to that eminence are, in fact, either not in existence in his works, or else poor, trivial, or erroneous. Tintoretto will, we believe, continue to rank, just as formerly, as a very energetic but not delicately or sublimely imaginative painter; one strong in scenic conceptions and in the more superficial and decorative resources of his art, but poor in the higher requisites of expression and character.

<sup>1</sup> The writings of John Ruskin first called public attention to Tintoretto as a master of the first rank. Impressive as Mr. Ruskin’s appreciations of Tintoretto are, however, it must be acknowledged that a recent critic is right in saying that “the poetic and literary side of the artist appealed so strongly to the great poet and word-painter that passages of the ‘Stones of Venice’ and ‘Modern Painters’ are a running commentary so magnificent that not infrequently the canvases of the artist are surpassed by the word-painting of the writer.” — EDITOR.

BERNHARD BERENSON

'VENETIAN PAINTERS OF THE RENAISSANCE'

**T**INTORETTO grew to manhood when the fruit of the Renaissance was ripe on every bough. The Renaissance had resulted in the emancipation of the individual, in making him feel that the universe had no other purpose than his happiness. This brought an entirely new answer to the question, "Why should I do this or that?" It used to be, "Because self-instigated authority commands you." The answer now was, "Because it is good for men." In this lies our greatest debt to the Renaissance,—that it instituted the welfare of man as the end of all action.

Thus religion and poetry did not exist for Tintoretto because the love and cultivation of the Muses was a duty prescribed by the Greeks and Romans, or because the love of God and the saints was prescribed by the Church; but rather, as was the case with the best people of his time, because both poetry and religion were useful to man. They helped him to forget what was mean and sordid in life, they braced him to his task and consoled him for his disappointments. Religion answered to an ever-living need of the human heart. The Bible was no longer a mere document wherewith to justify Christian dogma. It was rather a series of parables and symbols pointing at all times to the path that led to a finer and nobler life. Why then continue to picture Christ and the apostles, the patriarchs and prophets, as persons living under Roman rule, wearing the Roman toga, and walking about in the landscape of a Roman bas-relief? Christ and the apostles, the patriarchs and prophets, were the embodiment of living principles and of living ideals. Tintoretto felt this so vividly that he could not think of them otherwise than as people of his own kind, living under conditions easily intelligible to himself and to his fellow-men. Indeed, the more intelligible and the more familiar the look and garb and surroundings of biblical and saintly personages, the more would they drive home the principles and ideas they incarnated. So Tintoretto did not hesitate to turn every biblical episode into a picture of what the scene would look like had it taken place under his own eyes, nor to tinge it with his own mood.

No better illustration of this could be found among Italian masters than Tintoretto's 'Crucifixion' in the Scuola di San Rocco. The scene is a vast one, and although Christ is on the cross, life does not stop. To most of the people gathered there what takes place is no more than a common execution. Many of them are attending to it as to a tedious duty. Others work away at some menial task more or less connected with the Crucifixion, as unconcerned as cobblers humming over their lasts. Most of the people in the huge canvas are represented, as no doubt they were in life, without much personal feeling about Christ. His own friends are painted with all their grief and despair, but the others are allowed to feel as they please. The painter does not try to give them the proper emotions. If one of the great novelists of to-day, if Tolstoi, for instance, were to describe the Crucifixion, his account would read as if it were a description of Tintoretto's picture. But Tintoretto's fairness went even further than letting all the spectators feel as they pleased about what he himself believed to be the greatest event



that ever took place. Among this multitude he allowed the light of heaven to shine upon the wicked as well as upon the good and the air to refresh them all equally. In other words, this enormous canvas is a great sea of air and light at the bottom of which the scene takes place.

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## The Works of Tintoretto

### DESCRIPTIONS OF THE PLATES

#### 'ABDUCTION OF THE BODY OF ST. MARK'

#### PLATE I

**T**HIS picture, now in the Library of St. Mark, Venice, was painted by Tintoretto for the Scuola, or Brotherhood, of San Marco. In relating its story Ridolfi says: "Two Venetian merchants have obtained the body of St. Mark from the Greek priests of Alexandria, and are about to carry it away to their ships, when the citizens, aroused by the commotion, attempt to prevent the abduction. Then the soul of the saint, assuming the form of a tempest, comes to the aid of his captors. The sky grows dark, lightning flashes, thunder rolls, and rain falls in torrents. The people of Alexandria, panic-stricken, fly for shelter to the neighboring buildings, and thus the pious merchants are enabled to carry off their precious burden in safety."

"The effect which Tintoretto must always have produced upon his contemporaries, and which most of his works still produce," writes Berenson, "is one of astounding reality, as well as of wide sweep and power. In his picture of the 'Abduction of the Body of St. Mark' from Alexandria, the figures, though colossal, are so energetic and so easy in movement, and the effects of perspective, light, and atmosphere are so on a level with the gigantic figures, that the eye at once adapts itself to the scale, and you feel as if you too partook of the strength of heroes."

#### 'THE ANNUNCIATION'

#### PLATE II

**A**S an instance of Tintoretto's forceful and realistic interpretation of any sacred subject Taine cites this picture of 'The Annunciation' in the Scuola di San Rocco in Venice, and says: "St. Joseph was a carpenter; therefore, instantly, in order to depict the Annunciation, Tintoretto represents the actual house of a carpenter. On the outside is a shed arranged for work in the open air and showing all the disorder of a workshop. Bits of wood and carpentry are strewn about, piled up, or leaning against the walls. Saws, planes, and cords are littered about. Without a workman is busy. Within is a large bed with red curtains, a bottomless chair, a child's willow cradle, and the carpenter's young wife in a red petticoat,—an amazed and frightened peasant girl. A Fleming could not have more accurately depicted the confusion and every-day aspect of common life. But with Tintoretto passion always accompanies his intense and circumstantial visions. Here Gabriel and a flock of tumultuous whirling angels dart with the fury of an attack

athwart door and window, and swoop all together upon the Virgin; the unfinished domicile seems to be shattered by the shock, while the pigeons betake themselves in full flight to their own tenement. You may judge by this frenzied and disproportionate activity of the irresistible irruption with which tumultuous ideas were unloosed in Tintoretto's mind. No painter has so loved, felt, and rendered action."

'THE CRUCIFIXION' [DETAIL]

PLATE III

**T**INTORETTO completed his great picture of 'The Crucifixion' (of which the central part is here reproduced) in 1565. It is the finest of the many works executed by him for the Brotherhood of San Rocco, whose Scuola is now a veritable monument to the genius of Tintoretto, who worked there for eighteen years.

The composition of 'The Crucifixion' is somewhat scattered, the general color sombre, but the various episodes give life and movement to the scene, and many of the figures are impressive and full of the power peculiar to Tintoretto. Christ on the cross occupies the centre of the canvas, and around him are executioners, spectators, soldiers, horsemen and women—in all, some eighty figures. The group at the foot of the cross which is shown in our illustration is an especially dramatic detail.

"Surely no single picture in the world contains more of human life," writes Mr. Henry James; "there is everything in it, including the most exquisite beauty. It is one of the greatest things of art; it is always interesting. There are pictures by Tintoretto which contain touches more exquisite, revelations of beauty more radiant, but there is no other vision of so intense a reality, and an execution so splendid."

"I must leave this picture to work its will upon the spectator," writes Ruskin. "It is beyond all analysis and above all praise."

'PORTRAIT OF SANSOVINO'

PLATE IV

**T**INTORETTO'S portrait of Jacopo Tatti, called "Sansovino" after the master under whom he studied, is in the Uffizi Gallery, Florence. Painted, as Burckhardt has said, *con amore*, it represents the celebrated sculptor and architect at an advanced age. He wears a black cloak lined with fur and holds a pair of compasses in his hand.

A Florentine by birth, Sansovino's name is associated with Venice, where the latter half of his life was spent, and where he won fame and distinction by the many fine buildings which he designed in that city.

'MARRIAGE OF BACCHUS AND ARIADNE'

PLATE V

**T**INTORETTO'S picture of the 'Marriage of Bacchus and Ariadne' is one of four mythological subjects painted by him for the Anticollégio, or waiting-room, of the Ducal Palace, Venice, where it still remains. It is executed in what was known as his "silver manner;" and represents Ariadne, daughter of Minos, king of Crete, seated upon a rock in the Island of Naxos,

where she has been abandoned by Theseus, who had abducted her. Here she was seen and loved by the god Bacchus, who approaches from the sea and offers her a marriage ring, while Venus, in the blue air above, places a crown of stars upon her head.

"If not the greatest, this is at any rate the most beautiful oil-picture in existence," writes Symonds. "In no other has a poem of feeling and of fancy, a romance of varied lights and shades, a symphony of delicately-blended hues, a play of attitude and movement transitory but in no sense forced or violent, been more successfully expressed by means more simple or with effect more satisfying. Something of the mytho-poetic faculty must have survived in Tintoretto and enabled him to inspire the Greek tale with this intense vitality of beauty."

'THE MIRACLE OF ST. MARK'

PLATE VI

THIS picture, painted for the Scuola di San Marco, or Fraternity of St. Mark, and now in the Venice Academy, is generally considered to be Tintoretto's masterpiece. According to the legend which it represents, a certain Christian slave in the service of a pagan nobleman disobeyed his master by persisting to worship at the shrine of St. Mark, and was therefore condemned to torture. This was about to be inflicted upon him in the public square, when the saint himself came down from heaven to his aid. The bonds of the slave were burst asunder, the instruments of torture broken, and the judge and executioners dumfounded and amazed.

Although the shadows in Tintoretto's picture have become somewhat blackened by time, the canvas is still rich and harmonious in color. The draperies of the figures are of saffron, blue, gold, and deep crimson; the sky, greenish in tone, grades into a golden light towards the horizon, while the middle of the canvas glows "as if a topaz had burst there."

"The brilliant yet deep color, power of chiaroscuro, force of conception, portrait-like character in the heads, and a solidity rare with Tintoretto," write Vasari's recent editors, "make this one of the finest pictures in Italy." Gautier says of it that it is one of the most audacious works ever painted even by Tintoretto—"a veritable *tour de force*;" and Viardot calls it "The Miracle of Tintoretto." Ruskin, on the other hand, considers it "fine, but much over-rated;" while Taine, whose eloquent description of the picture is given on page 26 of this number, feels that it is "unsurpassed."

'MARTYRDOM OF ST. AGNES'

PLATE VII

THIS picture, painted in Tintoretto's "golden manner," is in the Church of Santa Maria dell' Orto, Venice. In composition it is fine and in color glowing—"seeming," says one critic, "in certain lights and at certain hours fairly incandescent." The subject represents St. Agnes, a Christian maiden of great beauty, who, having refused to marry Licinius, a son of the Roman prefect, was subjected to many indignities, and finally condemned to be burned. The flames, however, did not harm her, but consumed her executioners instead. She was then put to death by the sword.

In Tintoretto's picture St. Agnes, clad in white and with her emblem, the lamb, beside her, is kneeling to await her death, while a crowd of spectators—nobles in armor and richly clad priestly and civic dignitaries—throng around her. Above are angels bearing a crown of glory for the virgin martyr.

‘PRESENTATION OF THE VIRGIN’

PLATE VIII

“ON the doors which inclose the organ of the Church of Santa Maria dell’ Orto, Tintoretto painted Our Lady ascending the steps of the Temple. This work, which is in oil, is the most carefully executed, most delicately finished, and most cheerful looking picture to be found in all the church.” So writes Vasari; and although time has dimmed its color so that it is no longer “cheerful” and it has been materially injured by re-painting, the picture, which now hangs in one of the chapels of the same church, is still full of beauty.

At the top of a flight of steps leading to the Temple the high priest stands waiting to receive the little Virgin as she advances alone towards him, her slight girlish figure in its gray dress contrasting with the blue sky beyond. Groups of women and children, old men and idlers, ranged along the steps watch the scene. The Venetian staircase in the picture has been criticized as being too important for the actors, but the effect of the figures in shadow is so fine, the beauty of the women seated upon or ascending the steps so striking, and the figure of the little Virgin so full of grace and simplicity that, whatever its defects, the picture will always remain one of Tintoretto’s most charming works.

‘THE MARRIAGE AT CANA’

PLATE IX

TINTORETTO painted this great picture for the dining-hall of the Brotherhood of the Crociferi, and its wonderful perspective was made a continuation of that room so that the monks might seem to have Christ seated at the table with them. It now hangs in the sacristy of the Church of Santa Maria della Salute, Venice. The canvas measures about twenty-five feet long by fifteen feet high, and is one of the few that the artist signed.

“Evidently this work was a favorite with Tintoretto,” writes Ruskin, “and he has taken as much pains as it was ever necessary for his colossal strength to take with anything. . . . The table is set in a spacious chamber, of which the windows at the end let in the light from the horizon, and those in the side wall the intense blue of an Eastern sky. The spectator looks all along the table, at the farther end of which are seated Christ and the Madonna, with the marriage guests on each side. The men are set with their backs to the light, which, passing over their heads and glancing slightly on the tablecloth, falls in full length along the line of young Venetian women, who thus fill the whole centre of the picture with one broad sun-beam, made up of fair faces and golden hair. . . . Taken as a whole, the picture is perhaps the most perfect example which human art has produced

of the utmost possible force and sharpness of shadow united with richness of local color."

'PORTRAIT OF DOGE MARCANTONIO TREVISANO'

PLATE X

**T**HIS portrait, in the Städel Institute, Frankfort, of Marcantonio Trevisano, who was Doge of Venice during the year 1553, is very beautiful in color. The doge is seated, his official cap upon his head, an ermine cloak about his shoulders, and his figure thrown into strong relief by a background of deep, rich red.

"Tintoretto painted portraits not only with much the air of good breeding of Titian's likenesses," writes Berenson, "but with even greater splendor, and with an astonishing rapidity of execution. Although they are not so individualized as Lotto's, nor such close studies of character as Titian's, his portraits always render the man at his best, in glowing health, full of life and determination, and make us look back with amazement to a State where the human plant was in such vigor as to produce old men of the kind represented in most of his portraits."

A LIST OF SOME OF THE MORE NOTABLE PAINTINGS OF TINTORETTO,  
WITH THEIR PRESENT LOCATIONS

**T**HE number of works executed by Tintoretto is so enormous that it would be impossible to give any adequate catalogue of them in the present space. The following list enumerates, therefore, only a few of the more celebrated paintings which are in public collections and churches.

**A**USTRIA. VIENNA, IMPERIAL GALLERY: Several Portraits—ENGLAND. LONDON, NATIONAL GALLERY: St. George and the Dragon—FRANCE. PARIS, LOUVRE: Susanna; Portrait of a Man; Portrait of Tintoretto—GERMANY. BERLIN GALLERY: Madonna and Saints; Two Portraits—CASSEL GALLERY: Portrait of a Man—DRESDEN, ROYAL GALLERY: The Rescue; Two Gentlemen—FRANKFORT, STÄDEL INSTITUTE: Doge Marcantonio Trevisano (Plate x)—ITALY. FLORENCE, PITTI PALACE: Several Portraits—FLORENCE, UFFIZI GALLERY: Portrait of Sansovino (Plate iv); Portrait of Tintoretto (Page 20); Other Portraits—MILAN, BRERA GALLERY: St. Helen and Other Saints; Finding the Body of St. Mark—ROME, COLONNA GALLERY: Portraits—ROME, DORIA GALLERY: Portrait of a Man—VENICE, ACADEMY: Miracle of St. Mark (Plate vi); Adam and Eve; Death of Abel; Madonna in Glory; Crucifixion; Descent from the Cross; Portraits—VENICE, DUCAL PALACE: Paradise; Descent from the Cross; Venice, Queen of the Sea; Bacchus and Ariadne (Plate v); Minerva and Mars; Mercury and Graces; Vulcan's Forge; Doge Gritti before the Virgin; Portraits—VENICE, LIBRARY OF ST. MARK: Abduction of the Body of St. Mark (Plate i); St. Mark Rescuing a Sailor—VENICE, SCUOLA DI SAN ROCCO, LOWER FLOOR: All the Paintings on Walls; STAIRCASE: Visitation; UPPER FLOOR, HALL: All the Paintings on Walls and Ceiling; UPPER FLOOR, INNER ROOM: Crucifixion (Plate iii); Christ before Pilate; Ecce Homo; Way to Golgotha; Ceiling—VENICE, CHURCH OF SAN CASSIANO: Crucifixion—VENICE, CHURCH OF THE GESUITI: Assumption; Circumcision—VENICE, CHURCH OF SAN GIORGIO MAGGIORE: Last Supper; Gathering Manna; Entombment—VENICE, CHURCH OF SANTA MARIA DELL' ORTO: Last Judgment; Worship of Golden Calf; Martyrdom of St. Agnes (Plate vii); Presentation of the Virgin (Plate viii)—VENICE, CHURCH OF SAN MARZIALE: Glory of St. Marcilian—VENICE, CHURCH OF MATER DOMINI: Finding of the Cross—VENICE, CHURCH OF SAN PAOLO: Last Supper; Assumption—VENICE, CHURCH OF IL

REDENTORE: Scourging of Christ; Ascension—VENICE, CHURCH OF SAN ROCCO: Pool of Bethesda; Scenes from Life of St. Roch—VENICE, CHURCH OF SANTA MARIA DELLA SALUTE: Marriage at Cana (Plate ix)—SPAIN. MADRID, THE PRADO: Solomon and the Queen of Sheba; Esther before Ahasuerus; Joseph and Potiphar's Wife; Judith and Holofernes; Susanna; Finding of Moses; Battle Scene; Portraits.

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MASTERS IN ART

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**Palma Vecchio**

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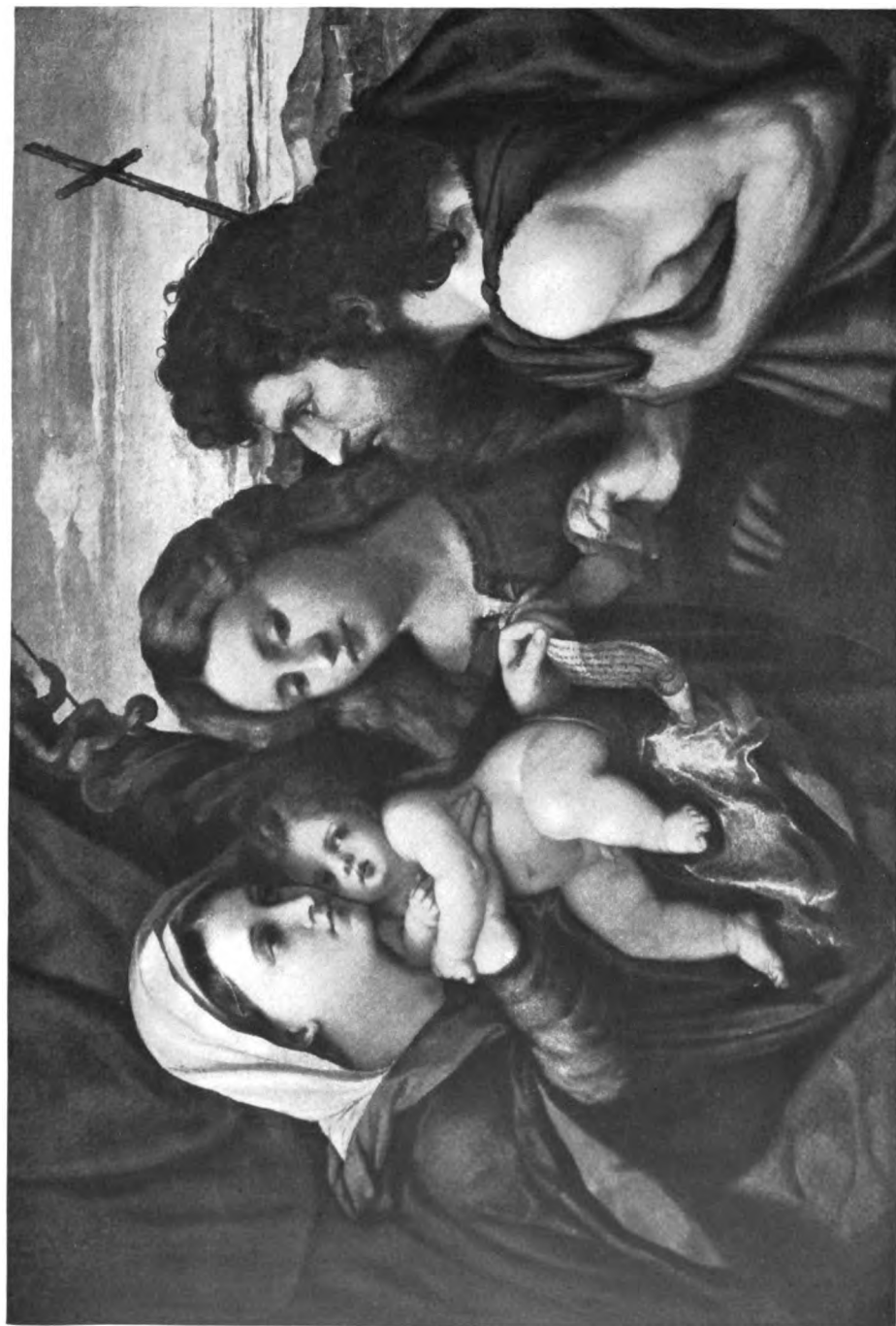
VENETIAN SCHOOL















MASTERS IN ART PLATE III  
PHOTOGRAPH BY BRAUN, CLÉMENT & C<sup>IE</sup>  
[46]

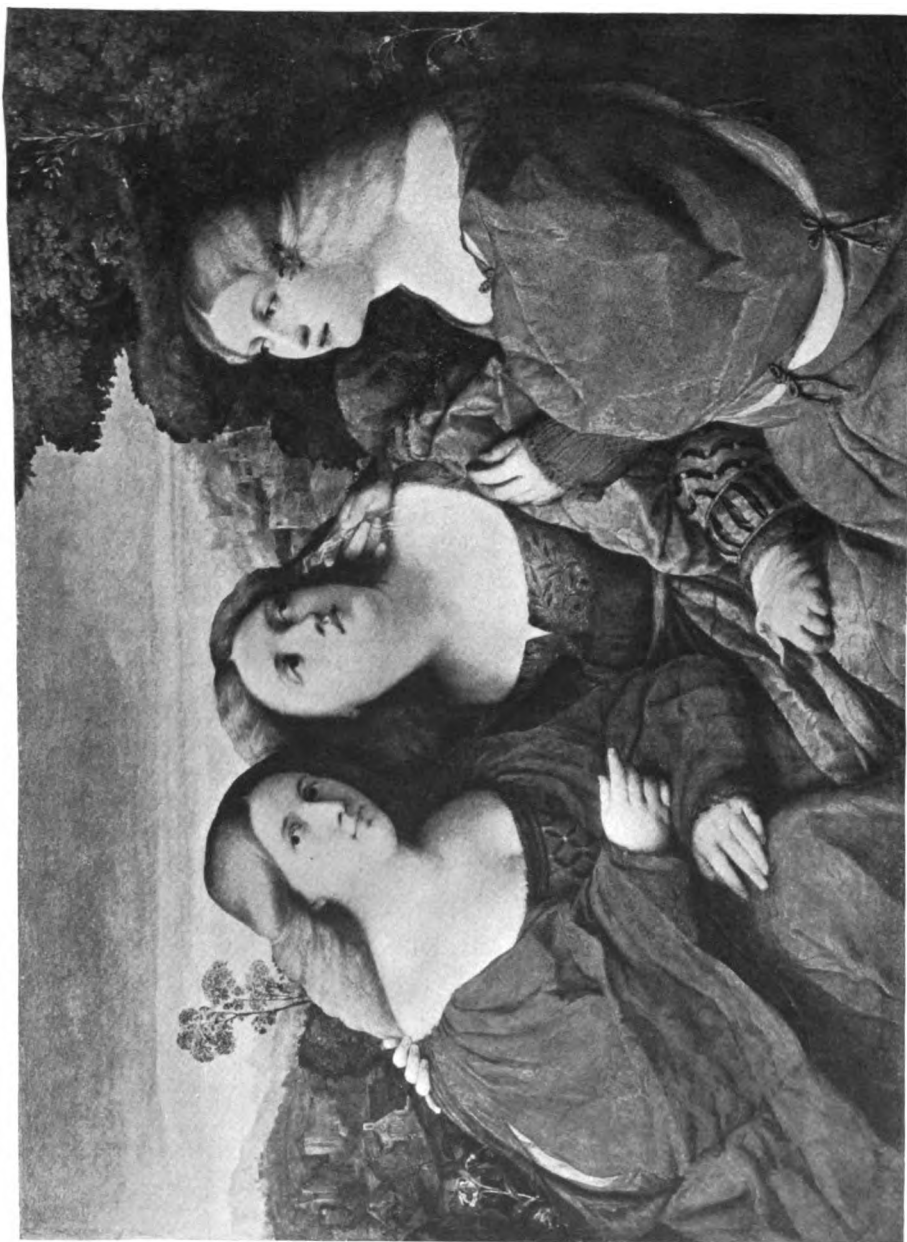
PALMA VECCHIO  
THE MEETING OF JACOB AND RACHEL  
ROYAL GALLERY, DRESDEN











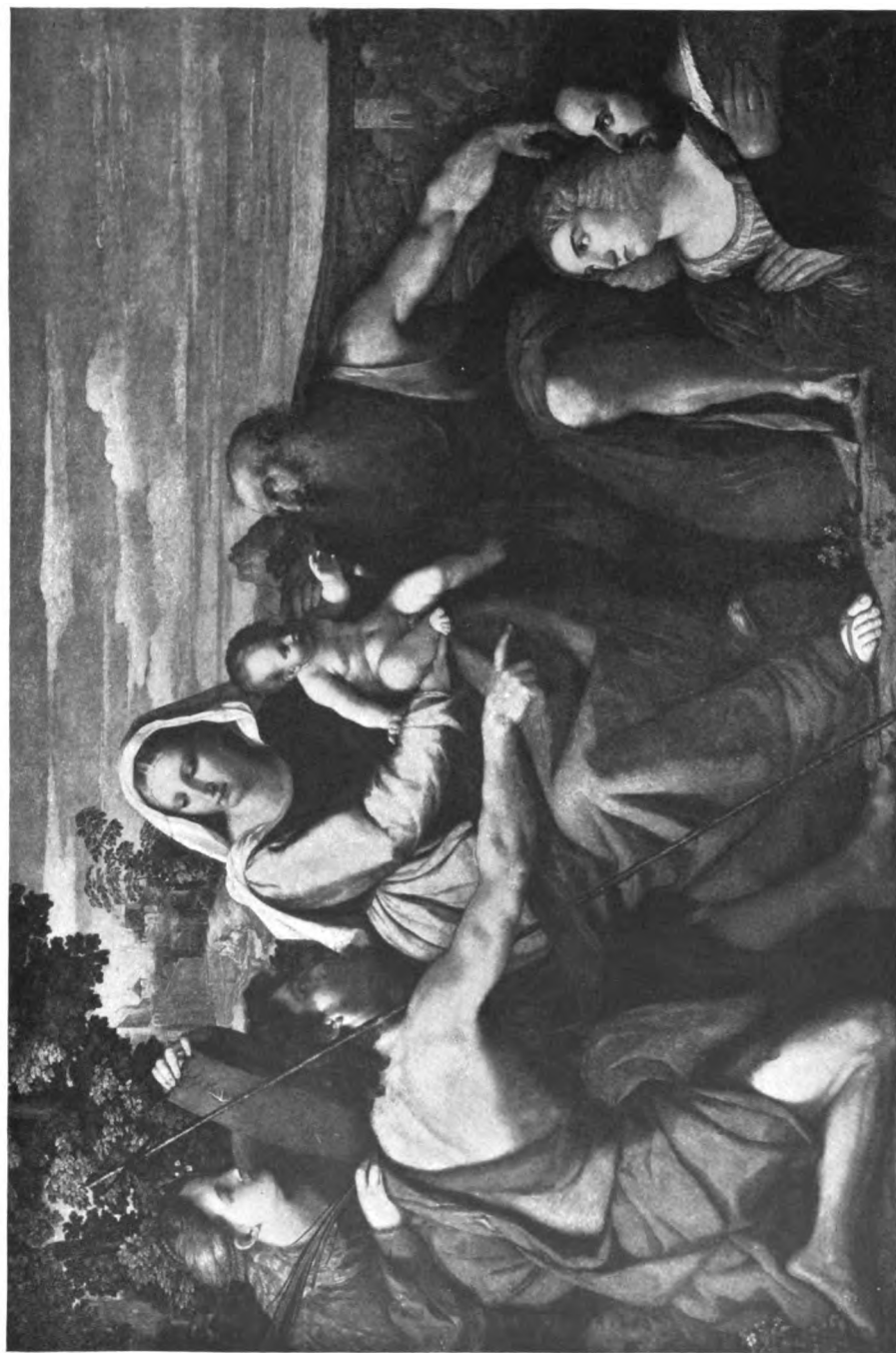
MASTERS IN ART PLATE V  
 PHOTOGRAPH BY TAMME  
 [53]

PALMA VECCHIO  
 THE THREE SISTERS  
 ROYAL GALLERY, DRESDEN













MASTERS IN ART PLATE VIII

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

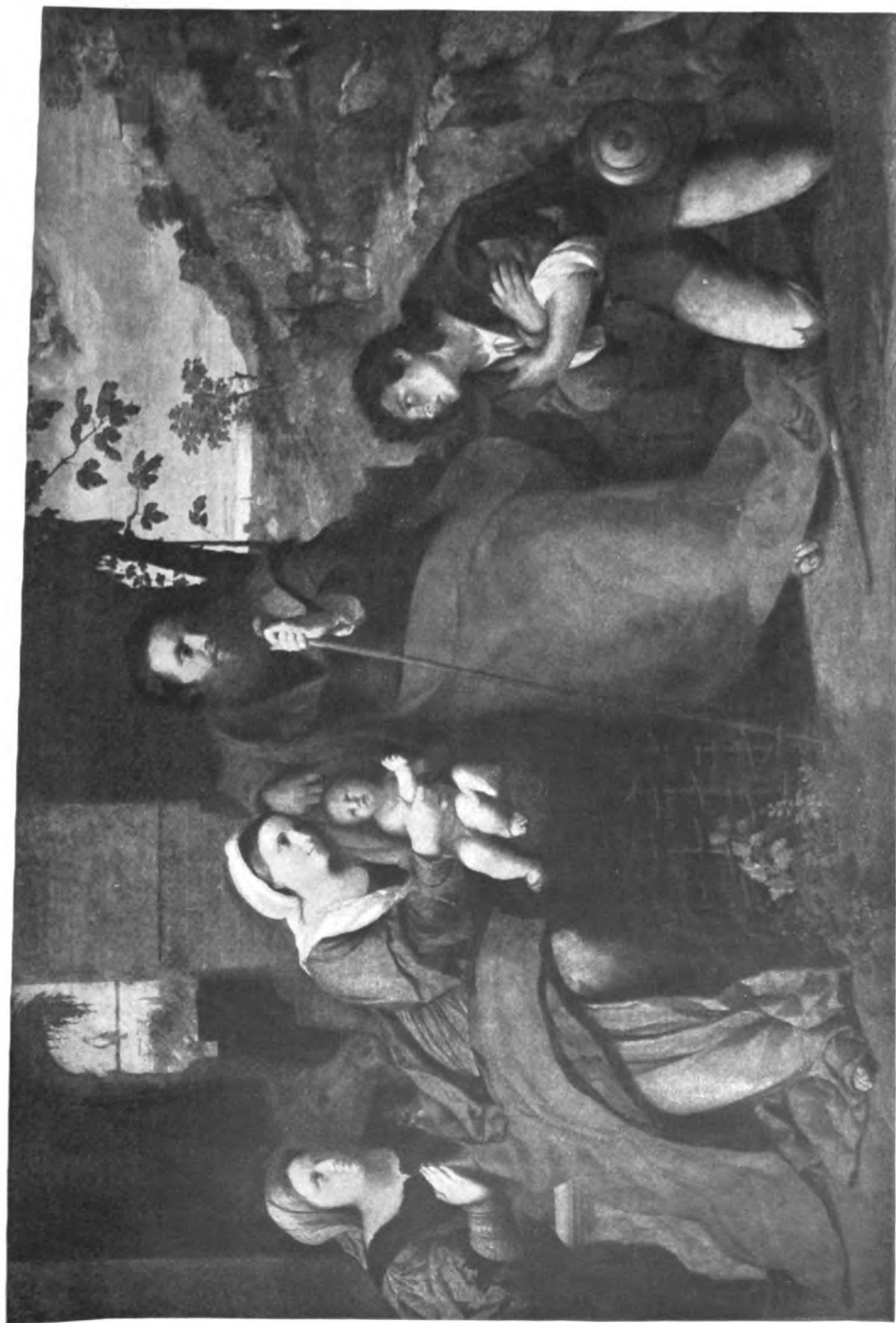
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PALMA VECCHIO  
PORTRAIT OF A LADY

COLLECTION OF M. ALPHONSE DE ROTHSCHILD, PARIS

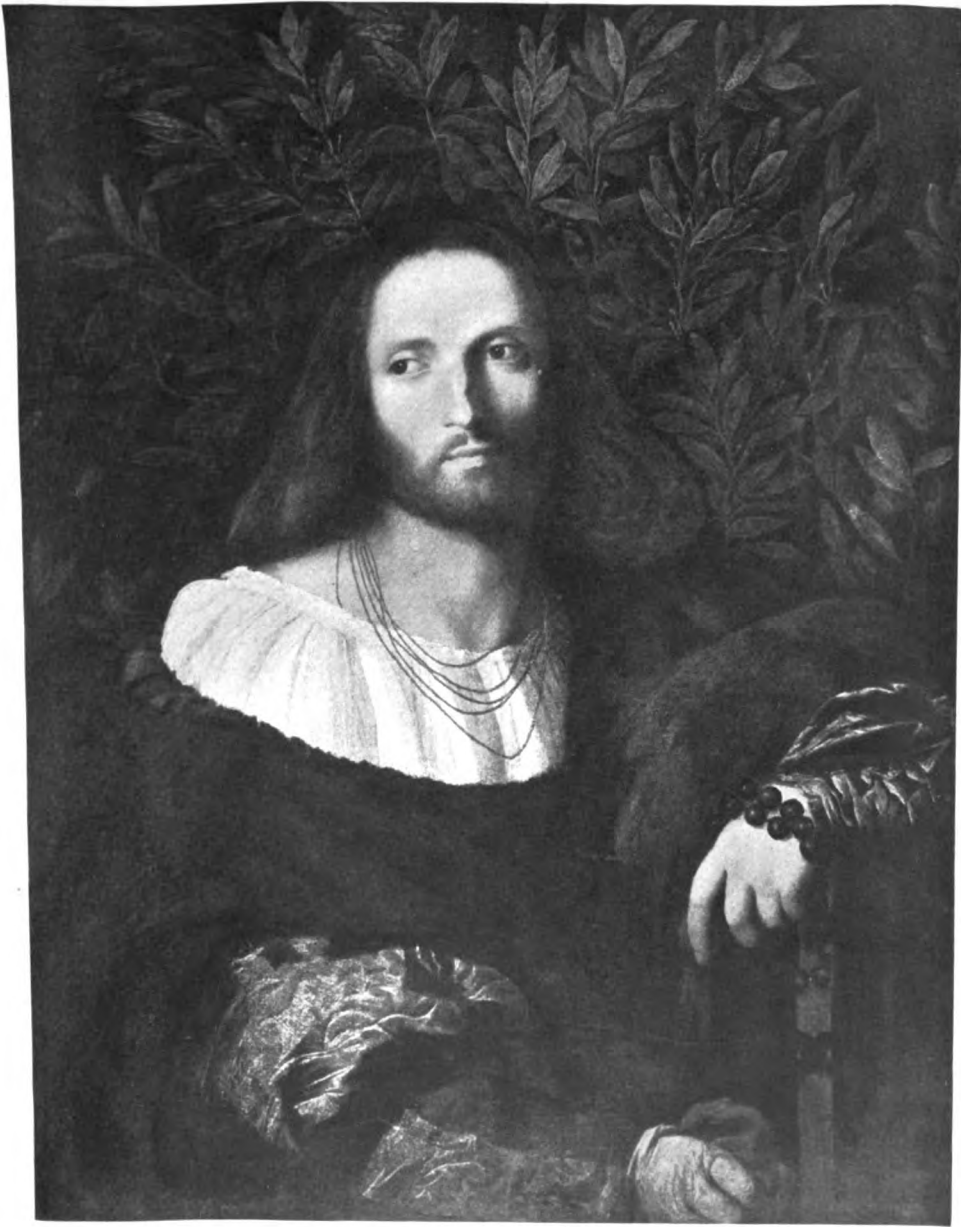


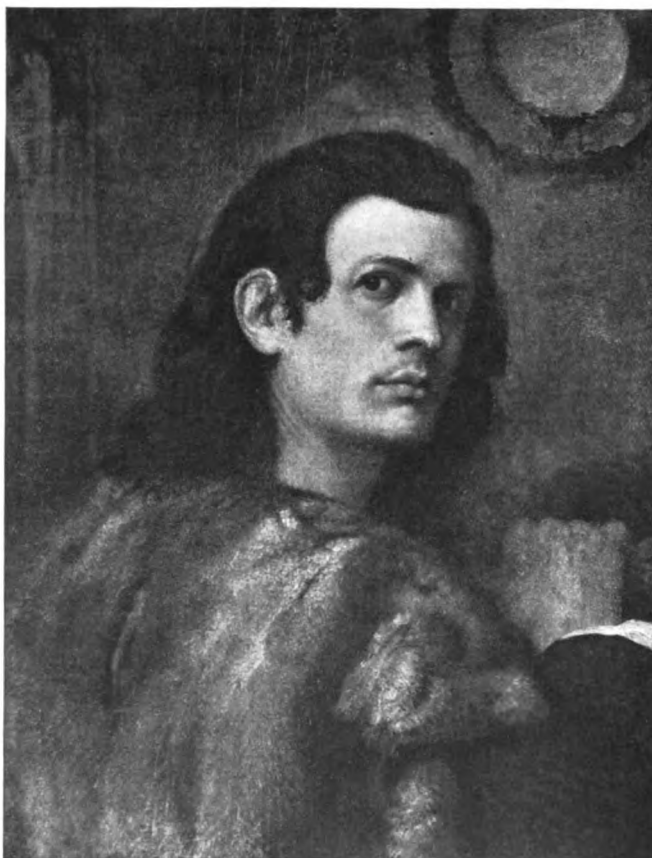




PALMA VECCHIO  
ADORATION OF THE SHEPHERDS  
LOUVRE, PARIS







PORTRAIT OF PALMA VECCHIO BY HIMSELF

MUNICH GALLERY

This portrait, about which critics are disagreed, is believed by many to be the painting described by Vasari as a likeness of Palma Vecchio painted by himself, in which he is "clothed in a robe of camel's hair, with locks of hair hanging about his head." Vasari praises the "living glance and turning of the eyes," as well as the "grace, dignity, and many other excellencies," which make this portrait, he says, "the best of all the master's works." For opinions regarding the authenticity of this famous panel, see page 24 of the present number of this SERIES.

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MASTERS IN ART

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**Jacopo Palma**

CALLED

**Palma Vecchio**

BORN 1480(?) : DIED 1528  
VENETIAN SCHOOL

OF the life of no other great Italian artist of the sixteenth century is so little known as of that of the popular painter Jacopo, or Jacomo, Palma, called Palma Vecchio (Pal-mah Vek-kee-o), signifying Palma the old, or elder, to distinguish him from his grandnephew of the same name, also a painter, who, in his turn, was known as Palma Giovine, Palma the young, or younger. The family name was Negreti, and in documents prior to 1512 Palma Vecchio seems to have signed himself Jacomo de Antonio de Negreti; after that date, however, his signature appears as Jacomo Palma, by which name, but more familiarly as Palma Vecchio, he is known to us.

The Venetians claimed Palma Vecchio as a native of their city, and Vasari in speaking of him as "the Venetian Palma" seems to have accepted their claim. But recent research has proved that Boschini, as well as the anonymous writer of Venice known as "The Anonimo," was correct in stating that his origin was Bergamask, and has further established the fact recorded by his later biographer, Ridolfi, that his birthplace was the village of Serina, or Serinalta, in the Valley of the Brembo, not many miles from the town of Bergamo. The house in which he lived in his youth in this little village among the hills of Lombardy is still pointed out as *la cà' del pittùr*—the house of the painter.

The date of Palma's birth is not certainly known. If Vasari is to be believed, he was born in the year 1480, for according to that writer Palma was forty-eight when he died, and documentary proof exists that his death occurred in the year 1528.

Although the first actual evidence of the painter's presence in Venice is his signature in 1510 as a witness to the will of one Sofia, wife of Rocco Dossena, and presumably a Bergamask lady then resident in Venice, it is believed that he went to that city when very young, and that, together with Titian and Gior-

gione, he there entered the studio of Giovanni Bellini, whose influence is perceptible in some of his early works. But whether his master was Bellini, or whether it was to some other fifteenth-century painter that he owed his artistic training, there can be no doubt that he was influenced by both Titian and Giorgione, probably his seniors by only a few years. Another painter with whom he came into close contact in Venice was his countryman Lorenzo Lotto, whom he may have known in Bergamo, and who was both influenced by Palma, and, in his turn, left his impression upon Palma's work.

There is evidence that Palma paid frequent visits to his native place. At Dossena and Peghera—both in the Valley of the Brembo—as well as at his native Serina, examples of his work may still be seen. With the exception of these short journeys, however, he seems to have spent the remainder of his life in Venice, busily engaged in painting altar-pieces, *Sante Conversazioni*, or 'Holy Conversations'—as those pictures are called in which groups of saints in adoration of the Madonna and Child are depicted in peaceful landscapes—and in portraying the features of the men and women of well-known families among the nobility of that time in Venice, notably of the women, of whom Palma may be said to be the painter *par excellence*, and whom he frequently idealized by representing them in classic costumes under such titles as 'Lucrezia,' or 'Judith.'

For only two of Palma's paintings do we possess approximate dates. It is known that in 1520 he was commissioned by Marin Querini to paint an altar-piece for the Church of Sant' Antonio in Venice, of which only a portion has been preserved and is now in the Giovanelli Palace, Venice; and that in 1525 he agreed to paint for a lady of the Malipero family an altar-piece representing 'The Adoration of the Magi,' to decorate the island-church of Sant' Elena. This work, now in the Brera Gallery, Milan, was left unfinished at his death and was completed by a pupil—probably Cariani.

On July 28, 1528, Palma made his will. As he was unmarried the greater part of his fortune was bequeathed to two nephews and a niece, the children of his brother Bartolommeo, who had died four years previously. Twenty ducats were to be distributed among his poor relatives in the territory of Bergamo and in Venice, and, by the painter's desire, prayers were to be said for his soul in the Sanctuary of Assisi. The witnesses to this will were three countrymen of Palma's—Marcus Bayeto, a wine-seller, Zuan da Sant' Angelo, a fruiterer, and Fantin di Girardo, a dyer. From the manner in which the painter speaks of himself in this document it has been surmised that for some time he had been in feeble health; whether this was so, or whether his last sickness was of short duration, it is recorded that he died only two days after signing his will, leaving in his studio over forty pictures to be finished by his pupils. He was buried in the vault of the Confraternity of the Holy Spirit, of which he had been a member, in the Church of San Gregorio, Venice.

Of Palma Vecchio's personal appearance we have conflicting evidence in the two portraits of him published in different early editions of Vasari's 'Lives of the Painters,' and in the portrait reproduced on page 22 of the present number of this SERIES; which is totally unlike either of the others. In regard to

the Vasari portraits, however, there is insufficient ground for belief in their authenticity as likenesses of Palma. As to the last-named work, critics are not agreed. Formerly held to be a portrait of Giorgione by himself, Dr. Mündler has identified it with the picture of Palma Vecchio described by Vasari as "without doubt the portrait of the artist, which he took with the assistance of a mirror," and which is highly praised by this same writer. Morelli, however, although admitting that the broad drawing and modeling point to the authorship of Palma more than to that of any other Venetian, considers the pose of the head and the almost defiant expression of the features to be out of character for such a simple and unassuming painter as Palma, a theory which he fails to strengthen by the statement that "no man who like Palma selected as executors of his will a wine-seller and a fruiterer would ever have borne himself so haughtily as this young man." By this critic the portrait is attributed, though not, be it said, without hesitation, to Palma's contemporary Cariani, an attribution in which Mr. Berenson concurs; but by the authorities of the Munich Gallery, where the picture now hangs, it is unquestioningly assigned to Palma Vecchio, and listed in the latest official catalogue as a portrait of that painter. This attribution is accepted by Crowe and Cavalcaselle, Charles Blanc, Dr. von Reber, Signor Pasino Locatelli of Bergamo, and others.

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## The Art of Palma Vecchio

THE position occupied by Palma Vecchio in the history of the development of Venetian painting is a subject of controversy among critics. Crowe and Cavalcaselle hold the opinion that he was a pioneer who "shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art," and that "from the borders of Piedmont on the west to the Gulf of Trieste on the east there was not a city of any pretensions that did not feel the influence of Palmesque art," whereas Morelli, while acknowledging that "Palma was the most justly celebrated of all the Bergamask artists," maintains that he was a follower rather than an initiator.

The theory of Crowe and Cavalcaselle regarding this painter, about whom so little is definitely known, seems to be based mainly upon the inscription on a picture—a 'Holy Conversation'—formerly in a private collection in Paris and now in the Condé Museum, Chantilly, which bears the artist's name and the letters "M D" (1500)—a date which in their opinion proves that Palma's art, even at that early period, had taken an expanded form, and that his position as a master was then assured. This date, however, is believed by Morelli, and by all modern critics, to be a late forgery. If this be so, Palma has been accorded by Crowe and Cavalcaselle and their adherents too important a place in the development of Venetian painting; if, on the other hand, the date be authentic, then Crowe and Cavalcaselle may be right in claiming for him the position of a leader, an originator, "marching," as Sir Walter

Armstrong has said, "shoulder to shoulder with Giorgione in the sudden expansion of fifteenth-century into sixteenth-century art in Venice."

In the opinion of this last-named critic, indeed, Palma's message was almost complete before Titian "had thrown off the last trammels of the fifteenth century, and created those things which have set him at the head of Italian painting." "It seems," he says, "that although the final cause of the stride taken by Venetian art at the beginning of the sixteenth century was the exceptional personality of Giorgione, the credit due for the wideness, the rapidity, and the completeness of the change belongs in the main to Palma. . . . That before him Giorgione was a finer spirit, and that, during his last years, Titian grew into a more commanding personality, does not affect the question, which is one not so much of rank as of chronology; and, seeing what Palma had done before the sixteenth century had completed its first quarter, it would be unjust to strip him of such honor as belongs to the successful popularizer, at least, of a new idea."

By the majority of critics the position accorded to Palma Vecchio is less important, the general opinion being that, charming as he is in many of his works, even great as he shows himself to be in some few, he cannot claim to be a leader or an epoch-marking painter. "He cannot," as Vasari's recent editors have said, "be placed beside the giants of later Venetian art, Giorgione, Titian, Tintoretto, Veronese, but he stands in the forefront of the second rank, and he is so thoroughly a Venetian, though Bergamask by birth, that his pictures have been constantly, and still are, mistaken for the work of Titian."

ADOLF PHILIPPI

'DIE KUNST DER RENAISSANCE IN ITALIEN'

**P**ALMA VECCHIO, the painter of portraits of women with soft, gleaming flesh and golden hair, is, next to Titian, the most popular of the Venetian masters. In the landscape backgrounds of his pictures, in the general arrangement of his compositions, and frequently in the figures themselves, Giorgione's influence is perceptible; but he is not Giorgione's equal in intensity of feeling or power of expression. Palma's range is not extended, and the same subject is so frequently repeated that it is not difficult to recognize his pictures. His forte lay in painting women; when he did portray men he was apt to give them gentle and somewhat effeminate faces, and it is only on rare occasions that he succeeded in painting a really strong male figure, such as the St. George in one of his finest pictures, the great altar-piece in the Church of San Stefano at Vicenza.

His figures of women, painted either singly or in groups, were not so often meant to be portraits of any special persons as they were to represent a type; and beautiful as many of them are, more beautiful still than their faces, which although possessing a certain charm are apt to be somewhat vapid, are their garments, to which far more importance is given than to the figures. As to the hands, so significant in the work of many of the great painters skilled in the portrayal of character, they are wholly lacking in any distinctive expression. The landscapes which Palma introduced into his pictures, however, are of ex-



quisite beauty, and a serene and cheerful, though never a very animated spirit pervades his scenes.

When, as was rarely the case, he essayed the nude, as for example the 'Venus' of the Dresden Gallery, and the 'Adam and Eve' in Brunswick, we see that his drawing is less correct and his whole conception far less elevated than in Giorgione's or Titian's treatment of similar subjects. Even in his draped figures of women the flesh is more effective in its coloring than it is true to nature. But the richness of his palette, the enamel-like quality of his technique, the brilliancy of his lights, are all fully displayed in the appurtenances of the toilet, in the care of which the fashionable ladies of Venice spent a great portion of their time; and when he represents their golden or auburn-colored hair, or paints their rich dresses of brilliant hues whose voluminous folds and ample puffs not only covered but completely concealed the shape of the figure, Palma was in his element. In the rendering of costly stuffs all the splendor of his art is displayed, and it is in them that we see in its perfection that Palmesque coloring characteristic of a technique peculiarly his own.

The fact that Palma never signed or dated any of his canvases makes it impossible, in studying his development as a painter, to assign any exact chronological places to his pictures. But as he was neither very profound as an artist nor very varied in his achievement, and as his development was limited almost wholly to the one direction of coloring, uncertainty as to the precise period when any single picture was painted does not prevent an understanding of his work as a whole. Only once did he rise to a great, an almost monumental style, and that was when he painted for the Venetian artilleryists the altar-piece for their chapel in the Church of Santa Maria Formosa at Venice, with St. Barbara, the patroness of soldiers, upon the central panel—a figure so truly grand that it is worthy to rank with the finest ideal creations of Italian painting. To this same period may be assigned the important altar-piece of the Madonna and saints in Vicenza.

Prior to the time when these works were painted, several different "manners" led up to the point at which Palma attained his greatest skill as a colorist. His early work, the 'Adam and Eve' in the Brunswick Gallery, is painted in a comparatively speaking colorless way—in brownish tones; later on, his palette became more varied, but the colors, although brilliant, were not blended into an effect of unity; his shadows were dark, and the drawing was distinctly defined. By degrees he arrived at a more fluent execution, overcoming all that was hard in outline and glaring in color, and bathing the whole in an indescribably lovely golden light. To this latest period belong some of his celebrated portraits of beautiful women. . . .

Because of a certain spirit known as "Palmesque," which pervades his work and causes it to make an immediate appeal to the spectator; because, too, of the gem-like quality of color in many of his pictures, to say nothing of the peculiar type of his women's portraits, it has been maintained by some critics that Palma Vecchio was an influential, an epoch-marking painter. In reality, however, his was a nature more receptive than it was calculated to leave its impress upon others. His art, as has been said, was somewhat limited,

but in spite of this his works are characterized by much beauty and expression.—ABRIDGED FROM THE GERMAN

CHARLES BLANC

'HISTOIRE DES PEINTRES'

VASARI is right when he says that Palma Vecchio was more skilful as a colorist than as a draftsman. Devoted to his art, painstaking and patient, he finished his pictures highly, blended his colors harmoniously, and was one of the first artists to paint in that soft, somewhat misty manner, that *sfumato* which was invented by Leonardo da Vinci, but not put into practice by the Venetians until Giorgione adopted it; and as Giorgione was of nearly the same age as Palma, it can be truly said that the latter was among the first painters of Venice to express in his pictures the presence of atmosphere, and who displayed that happy, indefinite quality which gives an effect of roundness to the forms by doing away with all hardness of outline. . . .

Almost without exception, Palma's pictures are marked by softness and gentleness; his work is very delicate, but as it is not finicky in its details it produces as agreeable an effect when seen from a distance as when viewed at close range. Upon examination we appreciate the delicacy of work in which everything has been reproduced, while at a distance we no longer count each hair nor note each tiny fold of drapery or slight imperfection of the skin, but take in at a glance the principal lights and shadows, the effect of the whole; for the painter has understood how to reduce to a mass the most elaborate details.

Although distinctly Venetian, Palma's method of painting differed from that of the other great masters in Venice. Tintoretto, for example, and even Titian himself in his old age, sought for a decorative effect, and often painted with an exaggeration of breadth, laying on the colors with apparent and yet with studied carelessness, so that the effect of their works could be obtained only from a distance, when, modified by the intervening air, they still preserved to some extent their accent and their firmness. Palma, on the contrary, laid his colors on thinly—only in the light places are they slightly loaded—and having obtained his effects by means of glazing, obliterated all strokes of the brush according to the delicate manner of Titian in his early youth.—

FROM THE FRENCH

GEORG GRONAU

BRYAN'S 'DICTIONARY OF PAINTERS AND ENGRAVERS'

THE fact that Palma Vecchio never signed or dated a picture, together with the very few dates, and even those only of his later years, known from documents, makes it easy to understand how difficult it is to trace his artistic development—the more so, as the character of his painting underwent only slight variations during the different decades of his life. As it was with all painters born in the Bergamask province, his art always preserved a strong character of provincialism, which distinguishes him at once from the native-born Venetians. He must have received his first instruction from one of the fifteenth-century masters who followed more the older traditions. This may be seen from the fact that he painted many pictures of the Virgin with

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saints and donors in half-length figures, like one of the generation of later fifteenth-century artists, Bissolo, Catena, or Cima; and that some of his altarpieces, among them his most famous, have the form of a polyptych, a painting in many parts, which rarely occurs in the sixteenth century. But this fifteenth-century element is discernible only on the outside of Palma's art; his treatment of form, his sense of color, his understanding of nature, give him his position with the masters of the sixteenth century, with Giorgione, Titian, and Sebastiano del Piombo. So that he occupies a place in Venice not unlike Fra Bartolommeo's in Florence—that of an artist who invested the composition of a previous period with the form of the classic style in Italian art.

But it is not this alone that gives Palma Vecchio a distinct position in the history of Venetian art. He did not, perhaps, introduce, but he certainly developed more than any of his contemporaries the theme generally characterized as a 'Holy Conversation'; this means the reunion of various saints around the Holy Family seated in a meadow, with a background of dark trees and a view of an open landscape extending to the blue mountains beyond. Again and again he repeated this theme, which afterwards became more popular in the work of his pupil Bonifazio. Besides this, Venetian art is indebted to Palma for certain pictures of beautiful women—not portraits, but highly idealized forms with somewhat sensual expressions. . . .

As a colorist Palma Vecchio has his own position among the Venetian masters of his time. Even at a glance it is easy to recognize his work. His color-scheme is brilliant and of a light, almost golden, general tone. The hair of his women is very light and the flesh-tones fair. His handling of the brush is smooth, so that the general impression of his art is frequently somewhat effeminate. In his later years his pictures are sometimes pale in coloring; not a few of these were finished by his pupils, Bonifazio and others; some of them, indeed, because of the large share which his assistants had in completing them, have up to the present time remained unrecognized as his work.

CROWE AND CAVALCASELLE

'A HISTORY OF PAINTING IN NORTH ITALY'

**T**HE real source at which Palma drew is more distant than annalists imagined; it will be found in Giovanni Bellini, Carpaccio, and Cima; and starting from this point, Palma shared with Giorgione and Titian the honor of modernizing and regenerating Venetian art.

He was not a great master in the full meaning of the term; he had neither the weight nor the versatility of Titian, nor the highest gifts of the colorist which distinguish Giorgione, nor the force or impetuosity of Pordenone—but he was very little behind Giorgione, and he had a much more elevated feeling than his rivals. In the small field which he cultivated he was a fine composer; his drawing was quick and resolute, his touch unhesitating, firm, and fluid. The type of figure to which he clung was full and ripe, ennobled in the faces by delicate chiseled features, and wanting only in the perfect dignity of carriage and mien familiar to Titian. His forms had seldom those infallible marks of breed which are revealed in clean articulations and perfectly proportioned extremities. It may have been lack of attention. it may also

have been want of power to seize and realize the subtlest finesses of anatomy which caused him to conceal the conformation of the human framework under flesh and fat; he certainly generalized with convenience, and carried out movements by suggestion more than by analysis; but in this suggestiveness he was frequently happy even when verging on affectation. . . .

The melody of his tones is not so deep nor so rich as Titian's or Giorgione's, but is striking for its "brio;" there is, perhaps, no painter who dazzles more by his light than Palma. In contrast with pearly skin, especially of women, the clear and varied vestment tints, deadened by juxtaposition, are full of sparkle. Solid, oily impast blended with excessive care and purity is brought to a gay transparency in flesh by opal grays forming the transition to shadow. The general preparation, remodeled at a second painting by half-bodied scumbles, is finished with the very slightest veil of glazes, the whole surface acquiring at last a warm, clear, golden polish. We can always detect the Palmesque handling by the shrivel of the thick first coat of paint and a peculiar form of crackle. Palma's taste in dress was greatly cultivated, and condescended to the smallest minutiae of ornament and detail; his drapery is more often characterized by breadth and flatness of surface than by flow; it is broken by shallow depressions into angular sections of irregular shape, and varied by the play of reflections in the texture of silks and brocades. Like Giorgione—and in this the true follower of Giovanni Bellini—he was fond of natural backgrounds, and he painted smiling landscapes at the period of their brightest verdure.

We have no authoritative information as to Palma's having been apprenticed to any painter of name, but, like most Bergamasks, he studied the principal masters of Venice at the close of the fifteenth century. In the process of assimilation he held as a colorist to Giovanni Bellini; but in that—as in the absorption of elements derived from Cima and Carpaccio—his reproduction was modern and original. In portraits, and most frequently in portraits of women, where he revealed that sort of excellence which has been coupled with the name of Giorgione, he remained unsurpassed for brilliancy of palette, rich blending and softness of tone, elegance of demeanor, and taste in dress.

MARY LOGAN

'GUIDE TO THE ITALIAN PICTURES AT HAMPTON COURT'

**P**ALMA'S flesh-painting, which has surfaces more even and glossier than Titian's or Lotto's, comes close to Bellini's, and his stuffs, by their lack of luster and heavy texture, tend to produce an effect of dignity which suggests the older rather than the younger generation of Bellinesque painters. Indeed, among the younger men he may be considered as Bellini's most faithful follower, being, in fact, the only one of them who retained as much of the old as he adopted of the new. This gave him a certain solidity and gravity so marked as to distinguish him in the same way that Titian is distinguished for his magnificence and Lotto for his refinement.

The fact that Palma was by birth a peasant from a mountain country may help to explain these qualities, and also to account for the simplicity and even homeliness of some of his pictures. The well-known 'Jacob and Rachel' at

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Dresden is a case in point. In the midst of a landscape as romantic as any by Giorgione, Palma has placed a youth and maiden who, in their *bourgeois*, matter-of-fact heartiness, irresistibly suggest Goethe's 'Hermann and Dorothea.' This tendency, always present, seemed to grow upon him, and he tended to adapt himself more and more to the heavy peasant type with which he was familiar. It has been said of him that he "translated the courtly poetry of Giorgione into the simple language of villagers." Yet if Palma's sense of poetry was weak, his coloring, on the other hand, always remained powerful. In the beginning he used the brownish tones of Bellini; later, under the influence of Giorgione, he became dazzling and gorgeous; and some years before his death he developed a scheme of color of his own, with a decided preference for an extremely blond treatment. He may have acquired this manner through painting those portraits of fat blondes for which he is particularly famous, for it is known that all the fashionable women of Venice flocked to him for their portraits. It may be, on the other hand, that they employed him because he made them look more blond than any other painter would have done, for yellow hair and shining white skin were an indispensable element of fashionable beauty in Venice at that time. . . .

Palma was the inventor of the *Santa Conversazione*, a kind of composition which quickly found great favor in Venice. These pictures purporting to be the Holy Family, alone or with saints grouped around them, are in reality nothing but representations of the Venetians at their favorite recreation, a day's picnic in the country; and his followers did not scruple to introduce into such compositions plates of fruit and even hampers of food. For Palma's originality and power were great enough to place him at the head of a distinct following within the school of Giorgione. One of the most delightful painters of the day, Bonifazio, was so close an adherent of Palma as at times to be almost indistinguishable from him. Cariani, too, was his pupil, and Jacopo Bassano, although not a direct pupil, worked upon his lines. Painters from the country seemed to be attracted to a master whom Venice never succeeded in weaning from his love of rural homeliness.

P. ALBERT KUHN

'ALLGEMEINE KUNST-GESCHICHTE'

**I**N Palma Vecchio's works the human form is fuller, rounder, more opulent, and less ideal than in Giorgione's; the colors in his pictures are not so rich nor so deeply shadowed—indeed, the whole scale on which they are painted is lighter and clearer, and the tones are blended into a soft and harmonious unison by means of a golden haze, and frequently by a most delicate *sfumato*. It is by his technique, and by the peculiar breadth and plumpness of his figures, rather than by any imagination or inventive power, that Palma's works are characterized. He excelled in the same directions as did Giorgione—in the painting of altar-pieces; in the portrayal of those *Sante Conversazioni*, or 'Holy Conversations,' scenes in which sacred personages are represented, and which may be said to correspond to Giorgione's poetic idyls of rural life; and lastly, in a kind of portrait, or fancy character-study, partaking of the nature of genre.

In Palma's religious pictures painted for churches the figures are sometimes strong and powerful, marked by dignity and elevation, and to these qualities a dazzling beauty is added, and a fullness of form decidedly suggestive of this world.

The so-called 'Holy Conversations' were not intended for churches, but for the decoration of private houses. In these the theme is always the same, though carried out with variations, the sacred subject becoming in Palma's hands a sort of religious story of every-day life; for in all these outdoor scenes his conception is free and unconstrained, and somewhat mundane, although beneath it all there lies a rich strain of poetic beauty, and, as a rule, there is an ideal splendor and harmony of color.

More characteristic of Palma than any of the kinds of work just named, however, are the half-length figures of women, of which he painted so many that they are inseparably associated with his name, and in which he shows himself to be more truly Venetian than in any others of his works. Even in his altar-pieces we often find female figures—not excepting the Madonna herself—in which he has reproduced the features of one or another of the beautiful women who played so prominent a rôle in the brilliant life of Venice of that day. To the gifts of beauty with which nature had so richly endowed them, we are told that they sought to add new charms by means of the secret arts of the toilet. In his work, written in 1590, on the costumes of the time, Cesare Vecellio relates how skilful they were in imparting a tint yellow as gold to their naturally dark hair. And it would seem that Palma Vecchio freely took advantage of this feminine accomplishment, and in his turn understood how to offset the golden hue of the long braids or of the loosely flowing waves of hair with the most delicate flesh-tones, contrasting the whole with a splendid harmony of color in the garments and in the background. He never tired of glorifying this ideal of Venetian beauty, painting over and over again, in different positions and surroundings, the women who sat for him, sometimes concealing the identity of the model with classic garments and under a classic name, but oftener still portraying her in the rich and picturesque costume of Venice of the sixteenth century —FROM THE GERMAN

JULIA CARTWRIGHT

'CHRIST AND HIS MOTHER IN ITALIAN ART'

**P**ALMA VECCHIO never dated his pictures, but as his style passed through three successive stages, we are able to determine the chronology of his works with some degree of exactness. During his first period he followed the orthodox traditions of Venetian art, and painted in the sober and dignified manner of his master Giovanni Bellini. In the second or middle period his style became more fully developed, and displayed a freedom and splendor of coloring that were plainly the result of his intercourse with Giorgione and Titian. Finally, in his last years he adopted a broader technique and a soft golden tone, which often recall Correggio's style, and are recognized as marks of his third or "blond" manner.

Among the finest works of his maturity are the altar-pieces in the Church of San Stefano at Vicenza, and in Santa Maria Formosa at Venice. The first

is modeled on the old traditions of the fifteenth century, and represents the Virgin enthroned between St. Lucy and St. George, with a child-angel playing a lute on the steps at her feet. The second was painted for the chapel of the Bombardieri in the Church of Santa Maria Formosa, Venice. Here the queenly form of St. Barbara, in crimson robes with a crown on her head and a palm in her hand, is one of Palma's grandest creations. A third altar-piece, now in the Academy of Venice, represents St. Peter enthroned, with an open book on his knee and six other saints at his side. To the same period belong the best of those 'Holy Families,' known as *Sante Conversazioni*, which Palma was the first to introduce, and which soon became popular in Venice. These happy groups, resting in sunny meadows or forest glades, with farm-houses perched on the heights above, and blue hills in the distance, naturally appealed to the rich Venetians' taste for country life, and Palma, who had peasant blood in his veins, took especial delight in these pastoral surroundings which recalled the rural scenes of his mountain home. The fashion which he had set was quickly adopted by contemporary artists, and developed on a larger scale by his pupil Bonifazio. One splendid example of this class of composition by Palma's own hand is in the gallery of Naples; another is the well-known 'Adoration of the Shepherds' in the Louvre. But of all these rural scenes the fairest and most perfect idyl is the 'Meeting of Jacob and Rachel,' in the Dresden Gallery.

Yet a third class of subjects must be named among Palma's works. These are the portraits both of men and women, which, like all his Venetian contemporaries, he painted in large numbers at every period of his career. Chief among his pictures of men is the famous poet of the National Gallery, with the laurel background and the gold chain on his crimson robe—one of Palma's noblest works. The beauties whom he painted, whether under their own names or in the characters of Lucrezia and Venus, were mostly Venetian ladies of great houses, such as the Contarini, the Priuli, and Querini, who were all among Palma's most liberal patrons. Soon he became the fashionable painter of these large, white-skinned, yellow-haired ladies who bathed their locks with golden washes and sat on the roof while their hair dried in the sunshine. Many are the portraits of this type that meet us in public and private galleries. There is the 'Lucrezia' of the Borghese Gallery, Rome, and the 'Venus' of Dresden, a nude woman lying on a white cloth—painted, it must be confessed, with little of Titian's power or of Giorgione's charm. There is the 'Judith' of the Uffizi Gallery and the so-called 'Bella di Tiziano,' formerly of the Sciarra Gallery, in her red mantle, holding the jewel-case in her hand. And there are the 'Three Sisters,' at Dresden, all three of whom have the same full-blown forms, the same placid, comely faces, the same yellow hair, and are painted in Palma's blondest manner, without much sense of refinement, but not without a certain charm. The Imperial Gallery at Vienna boasts no less than six of Palma's beauties, among them the famous 'Violante' with the violet at her breast and the masses of wavy golden hair, who was so favorite a model with the Venetian masters of that time. . . .

To the end of his life Palma's art bore signs of the hardy robustness which

he had inherited from his mountain race, and remained more vigorous and imposing, if less refined and intellectual, than that of the other great Venetian masters.

H. KNACKFUSS AND M. G. ZIMMERMANN 'ALLGEMEINE KUNSTGESCHICHTE'

**A**LTHOUGH not so profound nor so richly endowed with creative power as Giorgione or Titian, Palma Vecchio occupies an important place in the history of the Venetian Renaissance, for, if he lacks the lofty genius which inspired their art, and gives expression in his pictures to more superficial things, he may for that very reason be said to be the portrayer of the joyousness of the Venetians and of their delight in outward existence, and therefore to hold a position during the early part of the sixteenth century similar to that held by Paolo Veronese during the latter part of the same period.

The superficiality of Palma's artistic nature is manifested in the first place by his careless drawing, which shows the absence of any firm anatomical construction of the figure. Without the gift of dramatic composition, he excels in his representations of peaceful, uneventful existence, and he is full of feeling for that radiant and sumptuous beauty which is embodied for us in his charmingly idealized portraits of women. His colors have less depth than those of his contemporaries, but they are unequaled in their rich and gleaming brilliancy, and seem to exhale the very joy of life. The well-defined forms and hard colors of his early works became, as time went on, constantly broader and freer, his execution became stronger, and finally the outlines were lost in melting softness, and his canvases were suffused in a golden light.—FROM THE GERMAN

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## The Works of Palma Vecchio

DESCRIPTIONS OF THE PLATES

'ST. BARBARA'

PLATE I

**T**HIS world-renowned picture, justly regarded as Palma's greatest work, forms the central panel of an altar-piece painted in the artist's middle or Giorgionesque period, at the request of the Bombardieri, or Venetian artillerymen, for the altar of their chapel in the Church of Santa Maria Fomosa at Venice, where it still occupies its original place.

On both sides of this figure are panels on which are represented respectively St. Sebastian and St. Anthony Abbot. Above these are half-length figures of St. John the Baptist and St. Dominic, with a Pietà in a lunette between. These figures, on a smaller scale than is that of the central panel, are excellently rendered and are full of feeling, but none of them equals in beauty or grandeur the St. Barbara, standing upon her pedestal in a majestic attitude, and, as Yriarte has said, "with all the noble serenity of a saint who is yet a woman." Her robe of rich warm brown and her flowing mantle of deep red completely infold her form. A white veil is twisted among the tresses of her golden hair,

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and on her head she wears a royal diadem, emblem, as is the palm she holds, of her martyrdom.

St. Barbara is the patroness of soldiers, and for that reason her form was chosen to decorate the altar of the chapel where the artillerists were wont to offer their prayers for her protection in the perils of war, and to give thanks for victory won. Palma has painted at her feet on either side a cannon, and behind her, outlined against the sky, the tower emblematic of her imprisonment by her father, who caused her to be shut up within its walls that her beauty might not attract suitors. The legend relates that while thus confined she was converted to Christianity by a disciple of the famous Origen, who, disguised as a physician, came at her request to instruct her in the tenets of the new faith, reports of which had reached her ears. After her baptism she requested to have three windows made in her tower in recognition of the Trinity, whereupon her father, in his anger at this acknowledgment of her belief, would have killed her with his sword had not angels concealed her and borne her to a place of safety. Her hiding-spot being revealed to him, however, by treachery, she was thrown into a dungeon and finally beheaded.

In describing Palma Vecchio's great altar-piece, Crowe and Cavalcaselle say, "No other of his works combines in a higher measure vigor and harmony of tint with boldness of touch and finished blending. Nowhere is he more fortunate in reproducing the large, soft rounding to which he so usually inclines; in no other instance has he realized more clever *chiaroscuro*." And in the opinion of Vasari's recent editors, Palma has in this altar-piece "left a picture which for completeness, dignity, decorative feeling, and depth of color may be ranked with the great masterpieces of the Venetian school."

'MADONNA WITH ST. CATHERINE AND ST. JOHN'

PLATE II

**A**N excellent example of Palma's early middle period is offered by this picture in which the forms are somewhat more plastic in their modeling than in his later works, the colors stronger, and the religious sentiment more emphasized. In composition, execution, and in feeling, it ranks as one of his finest conceptions. "Never," writes Mrs. Jameson, "were childhood, motherhood, maidenhood, and manhood combined in so sweet a spirit of humanity."

The Madonna, in a robe of rich red and a blue mantle, with a white kerchief over her brown hair, is seated before a green curtain, clasping the Child in her arms. She tenderly presses his face against her own as she extends one hand to take a parchment scroll offered her by St. John the Baptist, a muscular, swarthy man, wearing a green mantle over his garment of camel's skin, who presses forward with eager face. Between them stands St. Catherine of Alexandria, resting one hand upon her wheel, emblem of her martyrdom. Her face, with its fair complexion and framing of long golden hair, is of that type so often painted by Palma Vecchio, but in this instance the features are more refined, and are marked by a more thoughtful expression than is usually found in his portraits of Venetian women. The landscape back-

ground, deep bluish-green in tone, is suggestive of the mountain scenery of the artist's early home in the Valley of the Brembo, near Bergamo.

The picture is painted on wood, and measures about two feet two inches high by a little over three feet wide. It was purchased in Venice in 1749 for the Elector of Saxony, and is now one of the treasures of the Royal Gallery, Dresden.

‘THE MEETING OF JACOB AND RACHEL’

PLATE III

**F**OR many years attributed to Giorgione, this famous picture in the Royal Gallery, Dresden, in which Palma's hand was first recognized by Morelli, is now without a dissenting voice ascribed to Palma Vecchio. "Every part of this picture proves it to be by that painter," writes Morelli; "the rosy flesh-tints characteristic of his third and so-called blond manner, the type of Rachel, which coincides with that of the 'Venus' by him in this same gallery, her robust and somewhat heavy figure, and the manner in which the shepherd-boy is drawn and painted, the form of whose ear would alone betray the hand of Palma. I know no other work of the master so full of pleasantness and charm and so poetically conceived as this delightful idyl."

The letters "G. B. F.," which in the painting are discernible on Rachel's wallet, and which Crowe and Cavalcaselle, who recognized the Bergamask character of the picture and ascribed it to Palma's pupil Cariani, took to mean "Giovanni Busi fecit"—Giovanni Busi being Cariani's real name—are, Morelli says, an obvious and late forgery, undoubtedly intended for Giorgio Barbarelli (Giorgione), who as far back as 1684, when the picture was in the possession of some monks of Treviso, was believed to have painted it.

'The Meeting of Jacob and Rachel' was a favorite theme with Italian painters, and by no one has it been more successfully treated than by Palma Vecchio, whose rendering is unsurpassed in its simplicity and tenderness of expression. Jacob is here portrayed in the dress of a Bergamask shepherd, with a blue jacket, white woolen tights, and ankle-boots. Rachel also wears a peasant's costume. Near these central figures is a shepherd watering his flocks, and at the left another shepherd lying beside a well, "a whole Arcadia of intense yearning," says Symonds, "in the eyes of sympathy he fixes on the lovers."

The landscape in which these figures are grouped is full of poetic beauty. The hills are crowned with houses shaded by clusters of trees, and cattle and sheep graze in the valley. The colors are blended into a soft harmony, all harshness of outline is obliterated, and the whole canvas is suffused in a glow of golden light. The picture measures nearly five feet high by a little over eight feet wide.

‘MADONNA WITH ST. LUCY AND ST. GEORGE’

PLATE IV

**B**ETWEEN 1515 and 1525, when Palma was a finished master in Venice, he was commissioned to paint two large altar-pieces, one for the church of Zerman, a village near Treviso, and one for the Church of San Stefano at Vicenza. It is this last which is here reproduced.

Against a red tapestry hanging, on either side of which is seen a landscape of exquisite beauty, the Madonna sits enthroned. Upon her knee stands the Christ-child, his hand raised in blessing as he turns towards St. Lucy, who is on the right, holding in one hand the palm indicative of her martyrdom, and in the other her attribute, a dish containing her eyes, which, according to the legend, she herself plucked out and sent to an importunate lover who had declared that their beauty had captivated his heart. On the other side of the throne is St. George, clad in gleaming armor and with uncovered head. One hand rests upon his hip, the other holds a banner. This figure of St. George, the noblest male figure portrayed by Palma's brush, is strikingly suggestive in pose and bearing of the famous St. Liberalis of Giorgione's Castelfranco altar-piece (see *MASTERS IN ART*, Part 47, Vol. 4). Upon the steps of the Madonna's throne, between St. Lucy and St. George, is seated a little angel with outspread wings, singing to the music of his lute.

Crowe and Cavalcaselle find fault with the "artificiality of the contours" in this picture, and criticize what they call "a certain disproportion between the small infant Christ and his large, portly mother," as well as a similar discrepancy between the size of the boy-angel and the saints on either side. They maintain that "a dullness of flesh-tone, thinness of surface tints, and haze in the landscape" point to the probability that when this picture was painted Palma's powers were on the wane, and suggest that the painter may have been assisted in the work by his pupil Cariani. By most critics, however, the altar-piece is assigned to the period when Palma was at the height of his powers; indeed, Morelli regards it as "perhaps his finest and most perfect work."

The principal figures are life-sized, and the whole picture measures over thirteen feet high. It is in the Church of San Stefano at Vicenza.

'THE THREE SISTERS'

PLATE V

A CELEBRATED example of Palma Vecchio's third or blond manner is this painting in the Royal Gallery, Dresden, sometimes called 'The Three Graces,' but more often 'The Three Sisters,' a work which, as Kugler says, "is the embodiment of the painter's fair and full-blown type of beauty."

"Without the high and aristocratic air of 'La Bella di Tiziano,'" write Crowe and Cavalcaselle, or "the youth and delicacy which dwell in the 'Violante' at Vienna, yet with a tasteful splendor of dress that has its piquancy, these three young women are grouped with pleasing variety and artifice in front of a charming landscape. There is hardly a single peculiarity of the master remaining unrepresented—his melting shapes, his fair, almost waxen complexions, his fine, chiseled features, small hands, brocades and slashes, his draperies without depth, flow, or winding contour. There is, perhaps, less than usual transparency and modeling in the skin; and the touch being loose and washy creates an impression of emptiness."

It is generally supposed that in this picture Palma employed the same model for each of the three figures, which are noticeably of the same type. All have the same fair complexions, the same wavy golden hair, the same full, rounded forms and somewhat vapid expressions. The rich dresses, similar in

design, vary in color, that of the central figure being blue, while her sisters are clad one in red and the other in yellow.

The painting has unfortunately been so seriously injured by the restorer that it is difficult to form a just opinion of its beauty when seen in 1525 by "The Anonimo" in the house of Taddeo Contarini in Venice. It is on wood and measures nearly three feet high by about four feet wide.

‘VIOLANTE’

PLATE VI

AMONG Palma Vecchio's many portraits of golden-haired women in the Imperial Gallery, Vienna, none is more celebrated than the 'Violante,' which was formerly supposed to represent the painter's daughter, who, tradition said, was dearly loved by Titian; but as no proof exists that Palma had a daughter—indeed, there is every evidence that he died unmarried—it would seem that the famous Violante was a favorite model of the day in Venice, whose features frequently recur on the canvases of both Palma and Titian. In the picture here reproduced she wears a blue bodice with full sleeves of brownish-yellow brocade. A mantle of blue is draped over her left arm, and in the finely plaited ruching of her muslin chemisette is placed a violet, presumably in allusion to the sitter's name.

Violante's features are delicately drawn, her complexion is of dazzling purity, her eyes dark, and her flowing wavy hair, confined by a narrow ribbon, is of that peculiar golden hue affected by the beautiful women of Venice, and which Palma's brush was so skilful in rendering. The panel on which the portrait is painted measures about two feet high by one foot eight inches wide. The figure is life-sized.

Unfortunately the work has been injured by cleaning and over-painting. The final glazes have been lost, and, as a consequence, the colors are more positive, the harmonies less soft, than in their original state. In spite of all this, however, "the charm of the picture," writes Sir Walter Armstrong, "is overpowering. It fascinates by an intense femininity, a femininity which in Titian and even in Giorgione is leavened too often with a touch of masculine severity. Palma is content with woman as she is, and here, as well as in many another portrait from his brush, it was by those intimate beauties which fit her for her work in life that his labor was invited."

‘MADONNA WITH SAINTS AND DONORS’

PLATE VII

PALMA VECCHIO is generally regarded as the originator of that style of picture known as a *Santa Conversazione*, or 'Holy Conversation'—an idyllic scene in which the Madonna and saints are grouped in a sunny landscape. Of his many works of this description, the example in the Naples Museum which is here reproduced is one of the most beautiful—worthy, Morelli says, to rank with his 'Adoration of the Shepherds' in the Louvre (see plate 1x).

The Madonna is here shown seated upon a knoll in an undulating country, holding in her arms the Child, who turns to bless the kneeling and reverent donors, a nobleman and his lady, whose heads and shoulders are seen in the

right-hand corner of the picture and who are presented to the holy group by St. Jerome, white-haired, and wearing a red mantle. On the left, St. John the Baptist points to the kneeling pair, whose rich apparel of silks and fur is in striking contrast to the tattered garb of the two saints. Just behind St. John, her hand upon his shoulder, her form somewhat shadowed by the branches of a tree, is St. Catherine.

The scene is one of quiet, tranquil beauty. The sun shines upon the distant hills and touches the groups of houses, and the trees and bushes with which the landscape is diversified. The figures are well placed in relation to each other, and there is a freedom and vigor in the drawing and an originality in the composition which, combined with a richness of color, entitle the picture to a high place among Palma's works.

## 'PORTRAIT OF A LADY'

## PLATE VIII

**T**HIS portrait, which until within recent years hung in the Sciarra-Colonna Palace, Rome, but is now owned by M. Alphonse de Rothschild, Paris, was formerly believed to be the work of Titian, and is still often spoken of by the title which it long bore, 'La Bella di Tiziano.' It is now, however, held by all authoritative critics to be by Palma Vecchio, and is regarded as one of that painter's most charming portrayals of a famous beauty of the day in Venice—"as noble in her calm repose," says Taine, "as a Greek statue."

The face, with its finely chiseled features, is turned to the spectator. "One hand," write Crowe and Cavalcaselle, "plays with the locks of hair which fall luxuriantly over the shoulder, the other holds a box of ornaments on a marble pedestal. The snow-white bosom is chastely veiled by a fine web of white drawn together in the closest and most delicate plaits. Over this comes a parti-colored mantilla of stiff tissue in gay shades of red and ruby, cut into numerous angular sections, lined with bright ultramarine diversified with the snowy texture of a muslin handkerchief. From wrist to elbow the arm is lightly decked with a lace sleeve braced at intervals with ribbons of red and green, and striped with colors of the same. It is impossible to conceive anything more indicative of quality than this figure, and though we notice a certain want of balance in the mass of the draperies, and a lack of nature in the kaleidoscopic mode of setting them, the harmony of all the bits thus put together is so grateful and bright, the touch is so delicate in grain, that we wonder and admire."

## 'ADORATION OF THE SHEPHERDS'

## PLATE IX

**I**N the Gallery of the Louvre," writes Théophile Gautier, "there is a superb picture by Palma Vecchio which for many years was attributed to Titian—an attribution which is by no means surprising when we see how warm and rich are the colors, and how glowing the harmonies." This painting, called the 'Adoration of the Shepherds,' was evidently intended for a votive offering, for in one corner the kneeling figure of the donor, in a fur-trimmed robe of gray, is introduced. St. Joseph and the Virgin are represented seated before some picturesque ruins, and between them on a little

basket crib is the Child, lovingly encircled in his mother's arms. Mary's robe is red, and across her knees a blue mantle is draped. St. Joseph, wearing a long brown cloak, leans on his staff as he turns to look upon a young shepherd in tattered raiment who humbly kneels before the infant Christ, his face expressive of tender and adoring love. In a sunny landscape beyond, other shepherds are seen upon a hill, gazing at a group of angels in the sky bringing them the glad tidings of the Saviour's birth.

"The beauty of the heads, the easy grace of the figures, the soft fall of the draperies, and the brilliancy of the color-scheme," writes Gautier, "all combine to render this work one of the most beautiful of the Venetian school."

The picture measures about four and a half feet high by nearly seven feet wide. The figures are under life size.

'PORTRAIT OF A POET'

PLATE X

**F**ORMERLY ascribed to Titian, this portrait in the National Gallery, London, is now by the majority of authoritative critics conceded to be by Palma Vecchio—one of the rare existing examples of his portraits of men. As to the identity of the person represented, that, as well as the authorship of the painting, has long been a subject of controversy. It was for many years believed to be a portrait of the celebrated sixteenth-century Italian poet Ariosto, but a comparison of the face with several authenticated likenesses of the author of 'Orlando Furioso' proved the fallacy of such a theory. Mr. W. Fred Dickes considers that the painting, which he believes to be not by Palma but by his great contemporary Giorgione, is the likeness of Prospero Colonna, a famous captain in the Italian wars of the sixteenth century, whose portrait, preserved in several early engravings, bears a strong resemblance to the so-called poet of this much-discussed picture. The laurel branches forming the background, which have caused the mysterious personage here represented to be regarded as a poet, might, Mr. Dickes maintains, be interpreted with equal justice as the emblem of a victorious soldier.

The dress of the unknown man, be he poet or warrior, is crimson and purple, and over one shoulder hangs a mantle of fur. A gold chain is worn around his neck, and in one hand, which rests upon an upright book, he holds a rosary. His hair and eyes are dark, and his face is marked by a dreamy expression, more indicative, it must be acknowledged, of poetic feeling than of martial fire. The drawing and modeling are admirable, the glowing colors and deep shadows, with their contrasting high-lights, testifying to the influence of Titian, and still more to that of Giorgione.

The picture, which in 1857 was transferred from panel to canvas, measures about two feet eight inches high by two feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY PALMA VECCHIO  
WITH THEIR PRESENT LOCATIONS

**A**USTRIA-HUNGARY. BUDAPEST GALLERY: Madonna with St. Francis—VIENNA, IMPERIAL GALLERY: John the Baptist; The Visitation; Madonna and Saints ('Santa Conversazione'); Lucrezia; Violante (Plate vi); Five Portraits of Women; Portrait of an

PALMA VECCHIO

Old Man—VIENNA, LIECHTENSTEIN GALLERY: Holy Family and Saints ('Santa Conversazione')—ENGLAND. ALNWICK, DUKE OF NORTHUMBERLAND'S COLLECTION: Portrait of a Lady with a Lute—CAMBRIDGE, FITZWILLIAM MUSEUM: Venus and Cupid—CANFORD, LORD WIMBORNE'S COLLECTION: Portrait of a Lady—HAMPTON COURT, ROYAL GALLERY: Portrait of a Lady; Madonna and Saints ('Santa Conversazione')—HORSMONDEN, OWNED BY MRS. AUSTEN: Portrait of a Woman—LONDON, NATIONAL GALLERY: Portrait of a Poet (Plate x)—LONDON, OWNED BY R. H. BENSON, ESQ.: Madonna and Saints ('Santa Conversazione')—LONDON, OWNED BY WYCKHAM FLOWER, ESQ.: Madonna and Saints ('Santa Conversazione')—LONDON, OWNED BY LUDWIG MOND, ESQ.: Portrait of a Woman—FRANCE. CHANTILLY, CONDÉ MUSEUM: Madonna with Saints and Donor (?)—PARIS, LOUVRE: Adoration of the Shepherds (Plate ix); Holy Family and St. John—PARIS, COLLECTION OF M. ALPHONSE DE ROTHSCHILD: Portrait of a Lady (Plate viii)—GERMANY. BERLIN GALLERY: Portrait of a Man; Two Portraits of Women—BRUNSWICK MUSEUM: Adam and Eve—DRESDEN, ROYAL GALLERY: Madonna with St. Catherine and St. John (Plate ii); The Three Sisters (Plate v); Venus; The Meeting of Jacob and Rachel (Plate iii); Holy Family with Saints ('Santa Conversazione')—HAMBURG, OWNED BY CONSUL WEBER: The Annunciation—MUNICH GALLERY: Madonna with St. Roch and Mary Magdalene; Portrait of Palma Vecchio (see page 22)—ITALY. BERGAMO GALLERY, LOCHIS COLLECTION: Madonna with St. John and Mary Magdalene—DOSSENA, CHURCH: Altar-piece—FLORENCE, UFFIZI GALLERY: Judith—GENOA, BRIGNOLE-SALE COLLECTION: Madonna with St. John and Mary Magdalene—MILAN, BRERA GALLERY: St. Helena, St. Constantine, St. Roch, and St. Sebastian; Adoration of the Magi (in part)—MILAN, POLDI-PEZZOLI MUSEUM: Portrait of a Woman—MODENA, OWNED BY MARCHESE LOTARIO RANGONI: Madonna and Saints—NAPLES MUSEUM: Madonna with Saints and Donors ('Santa Conversazione') (Plate vii)—PEGHERA, CHURCH: Altar-piece—ROME, BORGHESI GALLERY: Lucrezia; Madonna, Saints, and Donor ('Santa Conversazione')—ROME, CAPITOLINE GALLERY: Christ and the Adulteress—ROME, COLONNA GALLERY: Madonna with St. Peter and Donor—ROVIGO, PALAZZO COMUNALE: Madonna with St. Helena and St. Jerome—SERINA, CHURCH: Altar-piece—VENICE, ACADEMY: St. Peter Enthroned; Christ and the Adulteress; Assumption of the Virgin; Madonna with St. Catherine and St. John—VENICE, GIOVANELLI PALACE: Sposalizio (fragment of an altar-piece)—VENICE, OWNED BY LADY LAYARD: Knight and Lady (a fragment)—VENICE, CHURCH OF SANTA MARIA FORMOSA: Altar-piece with St. Barbara, four other Saints, and a Pietà (see Plate i)—VENICE, QUIRINI-STAMPALIA GALLERY: Portrait of a Man; Unfinished portrait of a Woman—VICENZA, CHURCH OF SAN STEFANO: Madonna with St. Lucy and St. George (Plate iv)—GERMAN GALLERY: Madonna Enthroned with Saints—RUSSIA. ST. PETERSBURG, LEUCHTENBURG GALLERY: Madonna and Saints ('Santa Conversazione').

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# **V e r o n e s e**

**VENETIAN SCHOOL**





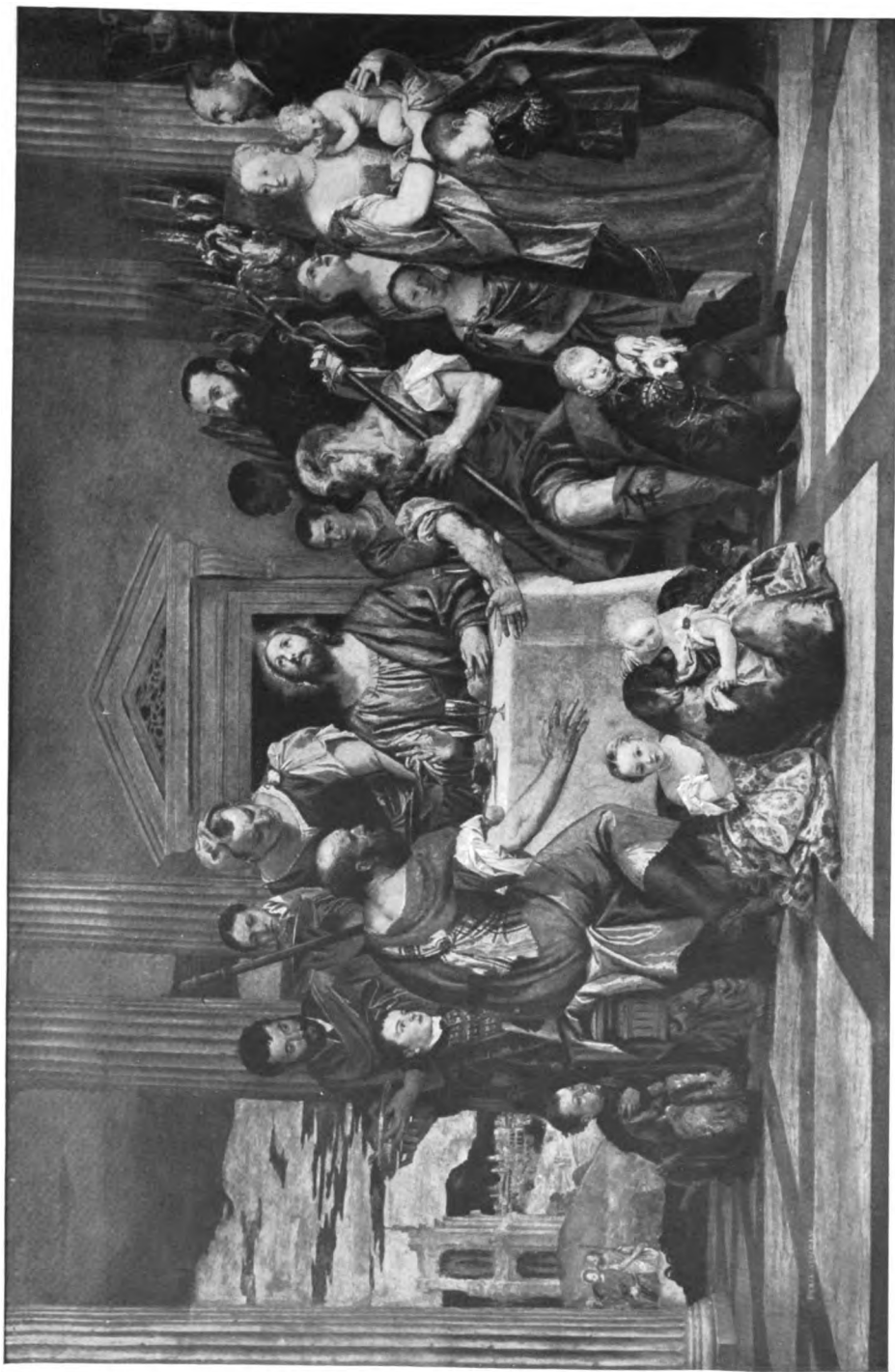




VERONESE  
THE FAMILY OF DARIUS BEFORE ALEXANDER  
NATIONAL GALLERY, LONDON





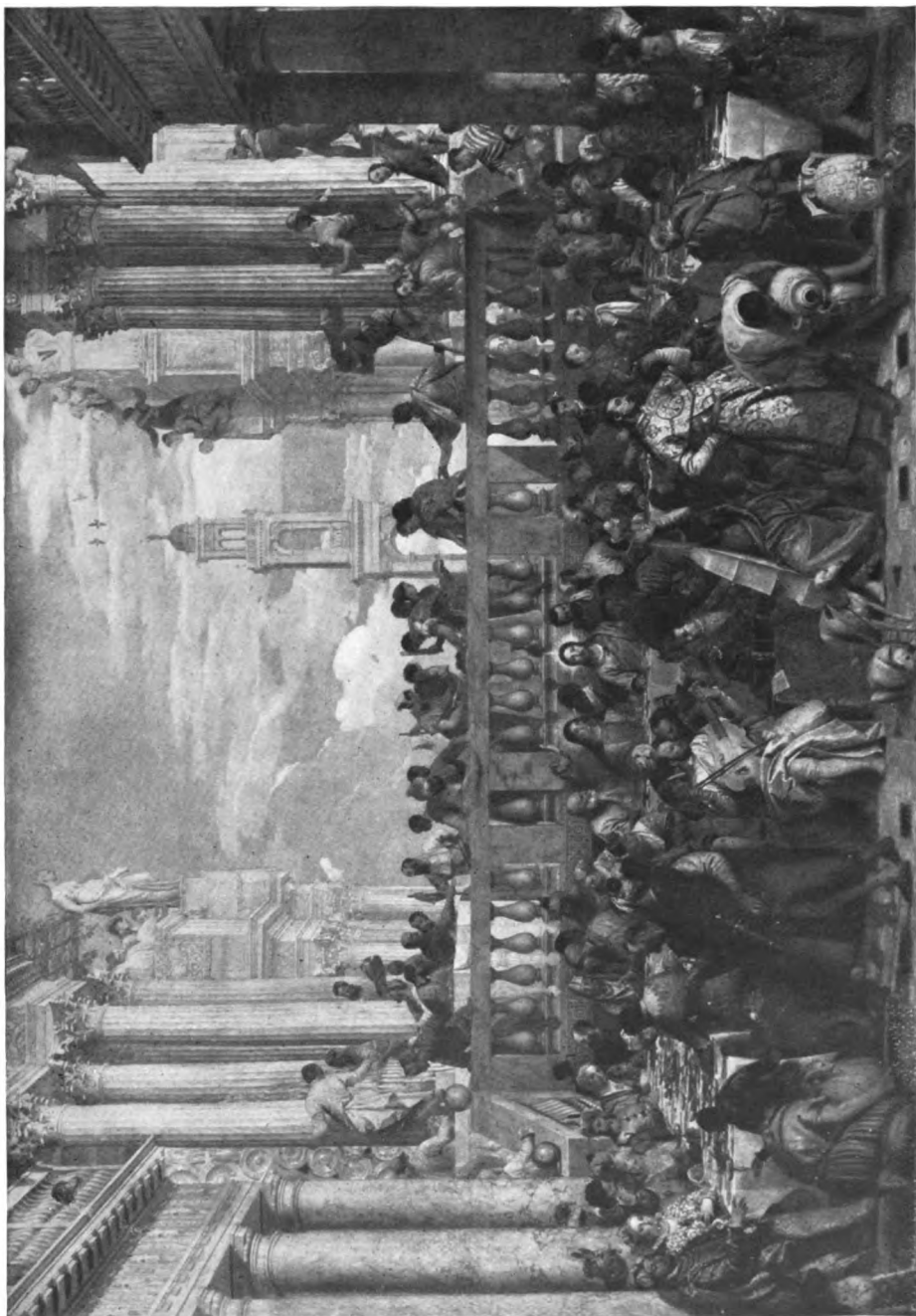


VERONESE  
CHRIST AT EMMAUS  
LOUVRE, PARIS









VERONESE  
THE MARRIAGE AT CANA  
LOUVRE, PARIS





VERONESE  
THE RAPE OF EUROPA  
DUCAL PALACE, VENICE











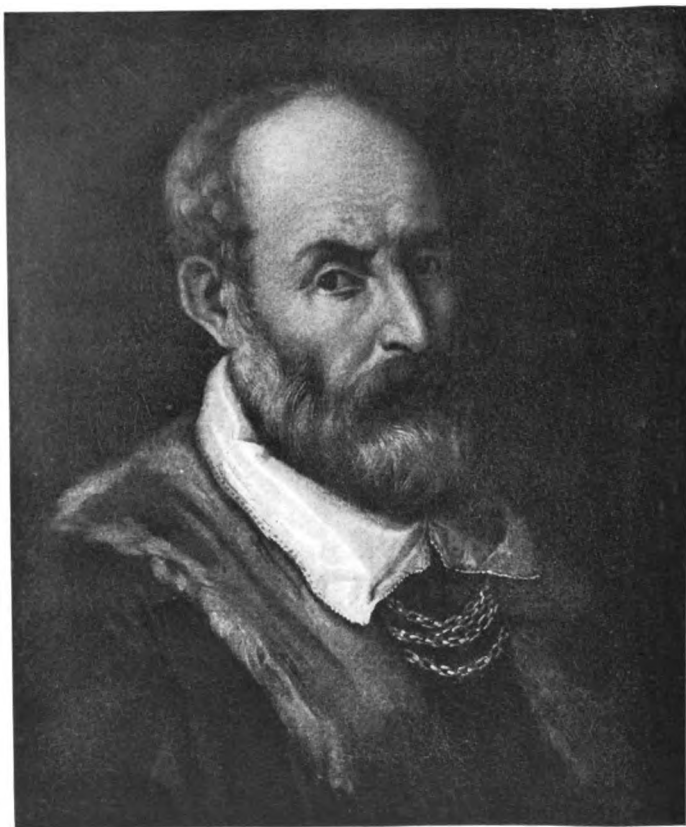




VERONESE  
THE FINDING OF MOSES  
ROYAL GALLERY, DRESDEN







**PORTRAIT OF VERONESE BY HIMSELF      UFFIZI GALLERY, FLORENCE**

Paolo Veronese was tall and of distinguished appearance. His complexion was dark and his features regular. The portrait here reproduced was painted by the artist towards the latter part of his life. He is dressed in a fur-trimmed garment of neutral tint, and wears about his neck the gold chain which was conferred upon him by the Venetian Senate in recognition of his genius.

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**Paolo Caliari**

CALLED

**V e r o n e s e**

BORN 1528: DIED 1588  
VENETIAN SCHOOL

**P**AOLO CALIARI, or Cagliari, better known as Paolo Veronese (pronounced Vay-ro-nay-sy), was born in Verona, as his cognomen implies, in the year 1528. His father, Gabriele Caliari, was a sculptor, and it was under his parent's tuition that Paolo's artistic education was begun; but as he soon gave evidence of a marked predilection for painting, his father relinquished the idea of training him in his own branch of art, and sent him, at the age of fourteen, to the studio of his uncle, Antonio Badile, a painter of some reputation in Verona. According to Vasari, he also received instruction from another and more noted master of that city, Giovanni Caroto, though of this there is no existing proof. As some of his early works bear resemblances to those of Domenico Brusasorci, it has been with reason conjectured that he studied under that painter, and it has also been said that to facilitate his studies he copied many of Dürer's engravings, and that he was influenced by Parmigiano's drawings, for which he conceived a great admiration.

Before he was twenty Paolo Veronese was already spoken of as an artist of brilliant promise. His earliest works were painted for the churches of his native city, but Verona offered only a limited field for his abilities, and in 1551 he accepted the invitation of Cardinal Ercole Gonzaga, eldest son of the Marquis of Mantua, to take part with Brusasorci and other painters of Verona in the decoration of the Mantuan cathedral. The works he executed there have long since disappeared, but we are told that they so far surpassed those of his collaborators that upon his return to Verona he found himself the object of considerable ill-will and jealousy.

It was not long after this that Veronese was called upon by the counts of Porti to decorate the villa which they had built at Tienne, near Vicenza. There for the first time he was given full liberty in choice and treatment of his subject; and in collaboration with another young painter of Verona, Gian

Battista Zelotti by name, whose work harmonized admirably with his own, he painted upon the walls of the villa, scenes from mythology and classic history, in which are congregated gods and goddesses, knights, warriors, and noble ladies clad in sumptuous raiment. Accompanied by Zelotti, Veronese is next heard of at the Palazzo Emo at Fanzolo, near Castelfranco, where the two artists painted a series of mythological subjects.

At about this time Zelotti, having received a commission to execute some work in Vicenza, parted from Veronese, who, a master now of considerable reputation, forthwith decided to try his fortune in Venice. This was in 1555, when he was twenty-seven years of age. A friend and fellow-townsmen, Bernardo Torlioni, was then living in Venice as prior of the convent of San Sebastiano, and to him Veronese turned upon his arrival in the strange city. Well aware of the talent of the gifted young artist of whom Verona was already proud, the prior at once obtained a commission for him to paint a 'Coronation of the Virgin' and four other subjects for the sacristy of the Church of San Sebastiano, and such was the success of this work that he was intrusted with the decoration of the ceiling of the church, upon which he painted scenes from the story of Esther and Ahasuerus.

When first shown to the public, these works, which seemed to breathe the very spirit of Venice, with its blue sky, its luminous atmosphere, and its palatial architecture, produced a profound impression. At once the fame of the young Veronese painter was assured. He soon became the most popular artist of the day in Venice, acknowledged by one and all to be well-nigh the equal of Tintoretto, who was ten years his senior, and even to rival Titian, then in his eightieth year; and by no one did Veronese's talent receive readier recognition than by that great painter, who, despite his years, was still full of vigor, and whose opinion and judgment still swayed the art world of Venice. With such a friend to advance his progress, and with the assured patronage as well of Sansovino, the eminent architect and director of public buildings in Venice, and with his own brilliant genius to enable him to realize all expectations, Veronese's career became from that time forth a series of triumphs.

The moment chosen for his advent in Venice was, moreover, propitious. The city was at the zenith of her glory. Commerce was active, riches abundant, and at a period of such prosperity there was no scarcity of employment for either architect or artist. Veronese, quickly recognized by all as a master, was soon in receipt of many and important commissions for work in churches and in public buildings. His early patrons, the monks of San Sebastiano, repeatedly asked him to add to his decorations in their church, and he always willingly complied with their request, so that in course of time the Church of San Sebastiano became a veritable treasure-house of his art. At Titian's recommendation he was employed by the Venetian senate, in 1562, to work on the Ducal Palace together with Tintoretto and Orazio Vecelli, Titian's son. The decorations painted there by these three artists in the Hall of the Great Council all perished in the fire of 1577.

It was also at about this time that Veronese was commissioned by the proc-

urators of St. Mark's to decorate, in conjunction with several of the most celebrated artists of Venice, some of the newly built halls in the Library of St. Mark's, the understanding being that a prize of honor, over and above the price agreed upon for the work, should be conferred upon him who should best acquit himself in the undertaking. "And after all the pictures had been well examined," writes Vasari, "a golden chain was placed around the neck of Paolo Veronese, he, by the opinion of all, being adjudged to have done the best."

In 1563 Veronese painted for the Convent of San Giorgio Maggiore, Venice, one of his most famous works, the immense picture of 'The Marriage at Cana,' now in the Gallery of the Louvre, Paris. Three other large canvases representing similar scenes were executed by him later for different religious bodies — 'The Feast at the House of Simon,' now also in the Louvre, another of the same subject, now in the Brera Gallery, Milan, and 'The Feast at the House of Levi,' now in the Venice Academy. "All these great compositions," writes a recent critic, "in spite of their sacred titles, were, in reality, merely reproductions of those sumptuous banquets and festive entertainments in which the wealthy Venetians took delight, and which were marked by an ever-increasing degree of state and ceremonial. The presence of Christ and his disciples are but insignificant accessories in the scene. The stately Palladian architecture and gorgeous costumes, the crowd of musicians, the buffoons and lackeys, the gold and silver plate, the silken canopies and banners, are all borrowed from Venetian life."

Veronese delighted in the portrayal of such scenes. It is said that upon the back of one of his drawings the following note in the painter's own handwriting was found; whether it be authentic or not, it is at any rate highly characteristic of the man who excelled in the painting of splendid ceremonials. "If I ever have time," so the note reads, "I want to represent a sumptuous banquet in a superb hall, at which will be present the Virgin, the Saviour, and St. Joseph. They will be served by the most brilliant retinue of angels which any one can imagine, busied in offering them the daintiest viands and an abundance of splendid fruit in dishes of silver and gold. Other angels will hand them precious wines in transparent crystal glasses and gilded goblets, in order to show with what zeal blessed spirits serve the Lord."

On one occasion, indeed, the Church saw fit to take Veronese to account for his introduction of worldly accessories into a scene from sacred history. The picture in question was 'The Feast at the House of Levi,' now in the Venice Academy, and on July 18, 1573, Paolo Veronese was called before the tribunal of the Holy Inquisition to explain the liberties which he had taken with the text of the Holy Gospel in this picture which he had painted for one of the churches of Venice. In reply to his interrogators, who found fault with the introduction of a dog in a place where they felt that a figure of the Magdalene would have been more fitting, Veronese defended himself by saying that he had supposed the same license was granted to painters as was allowed to "poets and fools," and frankly confessed that whenever it was necessary to fill in the empty spaces of his compositions he freely put in figures of his

own invention, and while ready to show all honor to the Magdalene, he did not feel that in the place specified her figure would accord with the composition of his picture.

When asked if he considered it suitable to introduce such figures as dwarfs, buffoons, and drunken Germans—these last being regarded by the Italians of that day as rank heretics, and one of whom the painter had realistically portrayed as in the act of stanching a bleeding nose—Veronese admitted that it was not, but said that he had introduced such figures in order to express the fact that the master of the house was rich and had many servants in his employ, and pleaded by way of excuse for seeming irreverence, the examples of his great predecessors, citing as an instance Michelangelo's 'Last Judgment,' painted upon the wall of the pope's chapel in Rome, in which all the sacred personages were represented as quite nude. And was he of the opinion, asked the inquisitors, that that was proper and decent? To which Veronese made answer: "My very illustrious lords, I had not taken such matters into consideration. I paint with such study as is natural to me, and as my mind can comprehend." This, however, was not sufficient in the opinion of the Holy Office to excuse or even to palliate Veronese's offense, and having been duly reprimanded he was ordered to remove the objectionable figures in his picture at his own expense, and before the expiration of three months.

In 1564, or 1565, Veronese, then about thirty-six years old, is believed to have gone to Rome upon the invitation of Girolamo Grimani, Venetian ambassador to the papal court. The study there of the works of antique art and of the great achievements of Michelangelo and Raphael undoubtedly produced its influence upon his work; but his stay in Rome was not of long duration, for in 1565 he was again in Venice, where he was so overwhelmed with commissions that even his almost unparalleled assiduity and productive powers were severely taxed. And not only in Venice but in the adjacent country, where many of the wealthy patricians had built villas and were desirous that he should adorn their walls, did his brush find employment. Of these decorations the most important existing examples are those which he painted in the Villa Barbaro (called also Villa Maser, Villa Manin, or Villa Giacomelli), situated among the mountains near Asolo, and belonging to Daniel Barbaro, himself an artist of Venice whose wealth enabled him to live in princely style. The date of these frescos is not known. It has generally been supposed that they were painted about 1563; but their breadth of style and the frequent introduction of nude figures would seem to indicate that they belong to a period subsequent to the painter's visit to Rome, and were probably executed about 1566.

Never soliciting honors, Veronese was once reproached by Contarini for his indifference in not entering the lists with other competitors for orders to paint in the then newly restored Ducal Palace. "I know better how to deserve orders than how to seek them," was Veronese's reply. That his abstaining from the competition in no way militated against his obtaining the honors so eagerly sought for by his fellow-artists, however, is evident from

the fact that in the decoration of the palace many important works were intrusted to him.

With the exception of his journey to Rome, Paolo Veronese never traveled far from Venice, the city of his adoption, which he dearly loved. A proposition from Philip II. that he should go to Spain and there decorate the Palace of the Escorial was courteously declined by the painter, who sent in his stead Federigo Zuccaro, one of his collaborators in the Ducal Palace.

Of Veronese's private life very little is known. When nearly forty years of age, upon a visit to his native city of Verona, he married Elena, the daughter of his uncle and early master, Antonio Badile. Their two sons, Gabriele and Carletto, both followed their father's profession. From the character of Veronese's pictures, stamped as they are with a certain joyousness, it may safely be inferred that his life was happy. From the vast number of important works which he executed, as well as from the evidence offered by documents containing statements concerning the extent of his property, we know that he had acquired wealth. He is said to have been economical and thrifty; according to his early biographer, Ridolfi, even a little parsimonious—a reputation which would seem to be ill-founded, for it is well known that in some matters Veronese was lavish in his expenditure; he was, for instance, habitually arrayed in rich garments of silk and of velvet, and freely spent his money upon the costly stuffs, brocades, gold-embroidered silks, and rich draperies, with which his studio was well supplied, and which figure so largely in the sumptuous scenes he delighted to portray.

Honored and beloved, Veronese was a man of affectionate and amiable disposition, upright in character, straightforward, and frank. He did not live to the ripe old age attained by either of his great contemporaries, Titian or Tintoretto. When only sixty years old he died, April 19, 1588, from the effects of a cold contracted while taking part in the jubilee procession held in Venice on Easter Monday of that year in honor of Pope Sixtus v.

Veronese was buried in the Church of San Sebastiano, Venice, a fit resting-place for him by whose genius its walls had been so richly decorated.

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## The Art of Veronese

JOHN C. VAN DYKE

‘HISTORY OF PAINTING’

VERONESE'S art was a reflection of the advancing Renaissance, wherein simplicity was destined to lose itself in complexity, grandeur, and display. He came on the very crest of the Renaissance wave, when art, risen to its greatest height, was gleaming in that transparent splendor that precedes the fall.

The great bulk of his work had a large decorative motive behind it. Almost all of the late Venetian work was of that character. Hence it was brilliant in color, elaborate in subject, and grand in scale. Splendid robes, hang-

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ings, furniture, architecture, jewels, armor, appeared everywhere, and not in flat lusterless hues, but with that brilliancy which they possess in nature. Drapery gave way to clothing, and texture-painting was introduced even in the largest canvases. Scenes from Scripture and legend turned into grand pageants of Venetian glory, and the facial expression of the characters rather passed out in favor of telling masses of color to be seen at a distance upon wall or ceiling. It was pomp and glory carried to the highest pitch, but with all seriousness of mood and truthfulness in art. It was beyond Titian in variety, richness, ornament, facility; but it was below Titian in sentiment, sobriety, and depth of insight. Titian, with all his sensuous beauty, appealed to the higher intelligence, while Veronese and his companions appealed more positively to the eye by luxurious color-setting and magnificence of invention. The decadence came after Veronese, but not with him. His art was the most gorgeous of the Venetian school, and by many is ranked the highest of all, but perhaps it is better to say it was the height. Those who came after brought about the decline by striving to imitate his splendor, and thereby falling into extravagance.

JOHN ADDINGTON SYMONDS

'RENAISSANCE IN ITALY'

**V**ERONESE elevated pageantry to the height of serious art. His domain is noonday sunlight ablaze on sumptuous dresses and Palladian architecture. Where Tintoretto is dramatic Veronese is scenic. Titian, in a wise harmony, without either the Æschylean fury of the one or the material gorgeousness of the other, realized an ideal of pure beauty; but Tintoretto and Veronese are both of them excessive. The imagination of Tintoretto is too passionate and daring; it scathes and blinds like lightning. The sense of splendor in Veronese is overpoweringly pompous. His canvases are nearly always large—filled with figures of the size of life, massed together in groups or extended in long lines beneath white marble colonnades, which inclose spaces of clear sky and silvery clouds. Armor, shot silks and satins, brocaded canopies, banners, plate, fruit, scepters, crowns, all things, in fact, that burn and glitter in the sun, form the habitual furniture of his pictures. Rearing horses, dogs, dwarfs, cats, when occasion serves, are used to add reality, vivacity, grotesqueness, to his scenes. His men and women are large, well-proportioned, vigorous—eminent for pose and gesture rather than for grace or loveliness—distinguished by adult more than by adolescent qualities.

Veronese has no choice type of beauty for either sex. We find in him, on the contrary, a somewhat coarse display of animal force in men and of superb voluptuousness in women. He prefers to paint women draped in gorgeous raiment, as if he had not felt the beauty of the nude. Their faces are too frequently unrefined and empty of expression. His noblest creatures are men of about twenty-five, manly, brawny, crisp-haired, full of nerve and blood. In all this Veronese resembles Rubens. But he does not, like Rubens, strike us as gross, sensual, fleshly; he remains proud, powerful, and frigidly materialistic. He raises neither repulsion nor desire, but displays with the calm strength of art the empire of the mundane spirit. All the equipage

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of wealth and worldliness, the lust of the eye, and the pride of life—this is Veronese's realm. Again, he has no flashes of poetic imagination like Tintoretto; but his grip on the realities of the world, his faculty for idealizing prosaic magnificence, is even greater.

Veronese was precisely the painter suited to a nation of merchants, in whom the associations of the counting-house and the exchange mingled with the responsibilities of the senate and the passions of princes. He never portrayed vehement emotions. His Christs and Marys and martyrs of all sorts are composed, serious, courtly, well-fed personages, who, like people of the world accidentally overtaken by some tragic misfortune, do not stoop to distortions or express more than a grave surprise, a decorous sense of pain. His angelic beings are equally earthly.

The Venetian Rothschilds no doubt preferred the ceremonial to the imaginative treatment of sacred themes; and to do him justice, Veronese did not make what would have been in his case the mistake of choosing the *tragedies* of the Bible for representation. It is the story of Esther, with its royal audiences, coronations, and processions, the marriage feast at Cana, the banquet in the house of Levi, that he selects by preference. Even these themes he removes into a region far from biblical associations. His *mise en scène* is invariably borrowed from luxurious Italian palaces—large open courts and loggie, crowded with guests and lackeys—tables profusely laden with gold and silver plate. The same love of display led him to delight in allegory—not allegory of the deep and mystic kind, but of the pompous and processional, in which Venice appears enthroned among the deities, or Jupiter fulminates against the vices, or the genii of the arts are personified as handsome women and blooming boys. In dealing with mythology, again, it is not its poetry that he touches; he uses the tale of Europa, for example, as the motive for rich toilettes and delightful landscape, choosing the moment that has least in it of pathos. These being the prominent features of his style, it remains to be said that what is really great in Veronese is the sobriety of his imagination and the solidity of his workmanship. Amid so much that is distracting he never loses command over his subject, nor does he degenerate into fulsome rhetoric.

CHARLES YRIARTE

‘PAUL VÉRONÈSE’

VERONESE was not the greatest genius of the Venetian school, but his temperament was undoubtedly the frankest, his nature the most joyous, his creative power the most inexhaustible, and he was, moreover, the most independent of all the painters of Venice. His facility of execution has never been equaled. For his color-scheme he borrowed nothing from his predecessors nor from his illustrious contemporaries. Every one of his canvases, replete with life and movement, is a feast for the eyes. The light skies of his native country are reflected in his pictures, the ever-changing hues of the lagoons of Venice, and that clear atmosphere in which her silvery domes seem to float in clouds of mother-of-pearl traversed by the rays of the sun.

Joyous, free, proud, full of health and vigor, Veronese is the very incar-

nation of the Italian Renaissance, that happy time when under smiling and propitious skies painters produced works of art with as little effort as trees put forth their blossoms and bear their fruit. There is an air of triumph in his pictures; and when, in deifying Venice, Queen of the Adriatic, or in celebrating the victories of her illustrious leaders, he clothes his subject in majestic allegories, we seem to hear the strains of martial music and the glad songs of victory. Over this race of heroes, whose forms stand forth against a great expanse of blue and open sky, light is everywhere diffused with lavish hand, while sunshine seems to fall from the painter's luminous palette.

History, religion, and mythology each plays its part in the compositions of Veronese. Gods are invested with mortal attributes; his heroes and saints are clad in the iridescent fabrics of his own epoch; Venus, Diana, Calypso and her nymphs, are all arrayed in trailing skirts of rich brocade and crimson-colored stuffs; for them he empties the coffers of the noble ladies of Venice. Dido is metamorphosed into a dogaressa; Æneas dons the armor of a sea-captain. At the 'Marriage at Cana,' with a somewhat startling anachronism, Veronese assembles in a superb palace of noble architecture, in a vast hall, and beneath marble porticos, numerous illustrious characters, from Solymán, sultan of Turkey, to the emperor Charles v., and invites to the feast many of the famous artists of his day, thus bequeathing to posterity the strangest and yet at the same time the most truthful and vivid of documents.

Veronese rarely appeals to the intellect; he seeks rather to charm and delight the eye, displaying to our vision all the splendors of light, all the wealth which heaven has bestowed upon man, all that makes material existence dear. His moral is not profound, nor is his motive serious. A painter and only a painter, his function is to prepare his colors and to portray light. As a vast orchestra pours forth floods of harmony which can be separated into a thousand different sounds, each one produced by a single instrument, so does Veronese unroll before our eyes a sumptuous scene in which the colors, each one happily assigned its place, combine in producing an effect in which we do not look for philosophy or reason, whose secret we make no attempt to penetrate, but to whose charm we invariably succumb.

Veronese excelled in the manner in which he placed his figures in an atmospheric envelop, bathing them, so to speak, in light. His imagination was excited by vast surfaces. He could be in turn charming, sprightly, pompous, majestic. Over the reddish background with which he covered his canvas before beginning to paint his picture, his brush passed quickly and lightly, his hand executing as rapidly as his brain conceived. His inspiration was all his own; he followed no rule, adhered to no tradition, utterly disregarded historical truth, and troubled himself not at all about established and consecrated types. So long as he succeeded in portraying light, life, and movement, his object was achieved.

Carpaccio was naïve and realistic; Giorgione was sad and dreamy; the princely Titian was a poet with a magician's palette; but Paolo Veronese was a strong craftsman, noble in bearing and loyal in nature, who held himself bound by no dogmas, and knew neither the effort of conception nor the



travail of thought; but the uprightness of his nature, the truth and dignity of his character, are apparent in his work; and as all true poetry has its origin in what is actual and real, so by force of light, of brilliancy, of his passion for existence, and his joy in living, Veronese's pictures may be said to be creations both lofty and inspired.—FROM THE FRENCH

W. M. ROSSETTI

'ENCYCLOPÆDIA BRITANNICA'

**I**N Paolo Veronese's works the first quality which strikes one is the palatial splendor—grand architecture, stately vistas, personages of easy and affable dignity in sumptuous costumes, the crowded assemblies, the luxury of environment, the air and light, the graceful and abundant poise of action and of limb, the rhythmic movement, the sweet and lordly variegation of tint. The pictorial inspiration is entirely that of the piercing and comprehensive eye and the magical hand—not of the mind; for Veronese yields none but negative results to the touchstone either of exalted and profound imagination or of searching and constructive common sense. The human form and face are given with decorous comeliness, often with beauty. He constantly painted his figures and faces from the life, thus securing range and precision of character; but of individual and apposite expression there is next to none, and of reasoned realistic contact with the professed subject-matter—whether in general disposition, in costume and accessory, or in attitude and effort of mind—there is frequently no trace at all. In fact, Paolo Veronese is preëminently a painter working pictorially, and in no wise amenable to a literary or rationalizing standard; you can neither exhibit nor vindicate his scenic apparatus by any transcription into words. He enjoys a sight much as Ariosto enjoys a story, and displays it in form and color with a zest like that of Ariosto for language and verse.

Veronese was supreme in representing, without huddling or confusion, numerous figures in a luminous and diffused atmosphere, while in richness of draperies and transparency of shadows he surpassed all the other Venetians or Italians. In gifts of this kind Rubens alone could be pitted against him. In the moderation of art combined with its profusion he far excelled Rubens; for, dazzling as is the first impression of a great work by Veronese, there is in it, in reality, as much of soberness and serenity as of exuberance. By variety and apposition he produces a most brilliant effect of color; and yet his hues are seldom bright. He hoards his primary tints and his high lights, like a rich miser who knows how to play the genial host on occasion. A colossal spontaneity, to which a great result is only a small effort of faculty, is the chief and abiding impression derived from contemplating his works. He very rarely produced small pictures; the spacious was his element.

J. BUISSON

'CHEFS-D'ŒUVRE'

**W**HAT are the intrinsic and technical merits which account for the success and the fame of Paolo Veronese? In the first place, it is the perfection of the whole. Veronese is of all painters, without a single exception, the one whose work shows most unity. None of his predecessors ever ren-

dered with such certainty—nor has any painter done so since his day—the synthetic impression produced upon the human eye by the spectacles of nature; and among all great masters of the brush there is not one from whose works it is so difficult to extract details. To separate a portion from one of Veronese's compositions would indeed be like amputating a member of an organic body.

And if he has the most unity, he is also the most simple, the most truthful, the most approachable of painters; above all, the most ethereal of colorists. He is the painter of air. His values are faultless, and his shadows are at once transparent and full of color. There is no artifice about them, as in Rubens's exaggerated reflections, or in Rembrandt's excessive sacrifices which render almost monochromatic those portions of his pictures which are in deepest shadow. Veronese's lights are broad and steady, modeled without any glitter, and yet of so bright and shining a quality as to appear absolutely radiant. He was the most perfect colorist ever destined by nature to perceive the different qualities of light and color, to detect all the manifold variations in intensity and value, and to reveal them with marvelous art to ordinary mortals. It may unhesitatingly be affirmed that the laws of optics applied to his painting would reveal no law that he did not instinctively feel and put into practice. This it is, above all else, which constitutes his greatness. Around this main point, this central kernel, which may be defined as the perfection of the color sense, his other qualities—imagination, rhythm, taste, elegance, nobility, and decorative splendor—are but complementary attributes attracted into his orbit by one dominant and characteristic force.—FROM THE FRENCH

THOMAS COUTURE

'ENTRETIENS D'ATELIER'

**I**F Paolo Veronese is not the greatest of colorists he is assuredly the greatest of painters. His color has not the intensity of Titian's, nor is it characterized by Titian's poetic feeling; but if he be inferior to Titian in these particulars, he has a gamut of such vast extent, and is so marvelously gifted in all that constitutes a painter, that we sometimes wonder if he does not surpass all others. He possessed Titian's qualities, but not to an equal extent. His drawing is not so firm, and although his color is more luminous his tones are not so mellow; but then he is more delicate, he is more true, more varied, and more charming.

As to his manner of painting, it is quite unlike Titian's. I have no hesitation in saying that Veronese's painting is painting *par excellence*; there is nothing beyond it; it is the apogee. He paints with a full brush and a free hand. It is only in the painting of some of his draperies that he makes use of certain methods known as Venetian, and then he does it with such frankness that it is perfectly self-evident and entirely simple. Beyond that his painting is like that of all true artists—only it is better.

He seldom mixes his tones; in the flesh tints which call for a number of colors he experiments freely, placing greenish-gray tones alongside of red ones. Seen from a distance the contrast is softened and the coloring acquires strength and at the same time extreme delicacy.

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Frank and beautiful colorist that he is, Veronese has none of the tricks of the luminarist. His painting is full of light—light which is always true to nature and is diffused over all. He establishes one brilliant high light and gives his picture some one strong and deep value more intense than all others, but never is he guilty of perpetrating those ingenious little devices of so many painters of light which smack of the trivial and the artificial. . . .

Like all the Venetian painters, Veronese loved strong, deep colors—heroic harmonies produced by the perfect accord of opposites. But the introduction of neutral tones, above all of the beautiful silvery grays which permeate his architectural motives, subdues his pictures and gives them distinction. His method of painting is enchanting; and yet it is never brought into undue prominence. Compare it, for instance, with Rubens's style, and the difference will be seen to be marked. In Rubens's pictures the technique is astonishing, it strikes the eye at once; whereas in Veronese's work it is just what it should be—sufficient for rendering his subject, and yet so subordinate that it never obtrudes itself.

Veronese's painting is truly virginal. It has the velvety quality of a peach, all the frank ingenuousness, the chastity of youth and beauty. His drawing is as beautiful as his color; it is elegant and straightforward and marred by no mannerisms. Of gentle birth, he expresses himself without effort. He has the grace of true distinction.—FROM THE FRENCH

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

**P**AOLO VERONESE is the despair of the modern artist by the volume, the quality, and the facility of his work; that he should have done so much so admirably, and should have done it all so easily, seems nearly incredible. He is not so great an artist as Titian, nor so great a poet as Tintoretto, but neither of these has produced anything which as a simple *tour de force* of painting equals the 'Marriage at Cana,' in the Louvre. In this great picture and in his 'Triumph of Venice' Veronese comes to us like a crash of music, music in which the brass is heard perhaps loudest of all, but where the strings, too, are in harmony; and if the spirit is not stirred by it the blood is, and the pulse leaps. You hear the swelling of the trumpets, the blare of the bugles; horses curvet, banners wave, men, women, and children crowd balconies and monumental staircases before palaces such as Palladio loved, and behind all a low-toned blue stands for the sky of Venice.

The pageants of the republic are the subjects which Veronese filled with a whole population of men and women who, above all else, *live* with an abounding fullness of life. With him existence seems to quicken into something stronger than its daily habit; his pictorial moment is always at its fullest; he will paint adolescents, and old men if need be, but his types have generally the vigor of middle life and are set in a perpetual pageant; it is when the drums strike, and the troops fall in, and horses begin to paw that Veronese takes up his brush; this to him is existence as it should be painted, and be-

cause his conviction was so sincere, his delight in splendor so honest, his sumptuousness is never vulgar.

Veronese is the best all-round draftsman among the Venetians of the sixteenth century; his bodies and faces have a constructive soundness rarely found in the pictures of Titian and Tintoretto, and conspicuously absent in some of the latter's greatest works. His color has a *transparent*, brilliant lightness unequaled by that of any other master, and a sweeping sureness of touch which is a delight to the modern painter. He can compose superbly when he chooses, and if at times he does it so easily that the method of it is unnoticed, the effect is the greater; in this composition he rarely troubles himself about chiaroscuro as an aid, but gets along quite well without it. Some of his pictures show a certain weakness and prettiness of color, a fondness for pinks and blues, but it is not often that his color-instinct fails; he much more frequently falls short in the expression of his subject, for he cared little about drama, and stirs us by intense vitality rather than moves us by poignancy. Some of his altar-pieces are confused and theatrical, and perhaps no Italian was ever less in love with the simple group of a Holy Family. Pushed to its logical sequence, the weaker side of his art degenerates into the overblown and coarse. But his spontaneity and naturalness, in spite of his types, which are not always exempt from grossness, save him from vulgarity. No man ever painted more instinctively and because it was his natural means of expression, and for the easy handling of great masses of people upon huge, cheerful, light-filled canvases, no master has ever equaled Paolo Veronese, the latest born, and in some respects the greatest, painter of the school of Venice.

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## The Works of Veronese

DESCRIPTIONS OF THE PLATES

'THE VISION OF ST. HELENA'

PLATE I

ONE of Veronese's most charming works is this picture of St. Helena, the mother of the Roman emperor Constantine the Great, who, after the conversion of her son to Christianity, likewise embraced the cause, and in her zeal journeyed to Jerusalem, where she became inspired with a longing to discover the cross upon which Christ had suffered, and which had been revealed to her in a dream. At her command a temple of Venus, which stood upon the spot believed to be the place of the crucifixion, was torn down, and there, buried deep in the ground, were three crosses, one of which was proved to be the true cross by the miraculous healing power which it possessed. Constantine forthwith erected a basilica upon the spot, and at its consecration the true cross was raised on high for the veneration of the people.

"Veronese has painted St. Helena," writes M. Buisson, "as a young Venetian lady of a well-known type, asleep at her window, leaning on her elbow in an attitude more natural than mystical. Through the open window

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two cherubs are seen in the sky bearing in their arms the sacred cross. St. Helena's profile is exquisite; her expression is of the utmost purity. All the charm of the woman is revealed in the curve of her throat, her delicate ear, and in her rich hair, one lock of which falls upon her shoulder. The harmony of lines and the harmony of colors are one. An impression of stillness, of ideal and perfect peace, is produced without revealing that the artist sought for anything more than the satisfaction of his art. Although 'The Vision of St. Helena' cannot be compared with the vast and splendid compositions of Veronese, it yet bears the stamp of his genius, his distinctive mark, his atmosphere."

The picture, once the altar-piece of a chapel in Venice dedicated to St. Helena, is now in the National Gallery, London. The design is believed to have been taken by Veronese from a small engraving by Marcantonio, probably after one of Raphael's drawings.

The canvas measures about six and a half feet high by nearly four feet wide.

'THE FAMILY OF DARIUS BEFORE ALEXANDER'

PLATE II

THERE is a tradition that Veronese, having been detained by some accidental circumstance at the Pisani Villa, at Este, there painted this picture, now in the National Gallery, London, as a surprise for the family whose hospitality he was enjoying, and that upon his departure he left it for his hosts, with word that he was leaving behind him the wherewithal to defray the expenses of his entertainment. The large dimensions of the picture, however (it measures nearly eight feet high by fifteen and a half feet wide), to say nothing of the requirements in the way of models, etc., would seem to preclude the possibility of its having been executed in secret.

The scene represents Alexander the Great, in crimson dress and cuirass, surrounded by his generals, receiving the submission of the captive family of the Persian king, Darius, after the battle of Issus, B.C. 333; but in his treatment of the subject Veronese has given us a picture of contemporary Venetian life, and in the principal personages has freely introduced portraits of the Pisani family. Presented by a minister of Darius, Sisygambis, the queen-mother and the wife and daughters of Darius kneel at the feet of Alexander, imploring pardon for having mistaken Hephæstion, one of his generals, for the conqueror himself. Pointing to his friend, Alexander assures her that she has not erred, for that Hephæstion is indeed another Alexander. In the background is a marble arcade, upon the top of which groups of spectators are assembled.

The glowing colors in this picture are what first strike the eye. Of all Veronese's works, it is said to be the best preserved. Indeed, Rumohr speaks of it as "perhaps the only existing criterion by which to estimate the original coloring of the master." "It is in itself a school of art," writes Kugler, "where every quality of Veronese is seen in perfection—his stately male figures, his beautiful women, his noble dog, and even his favorite monkey, his splendid architecture, gem-like color, tones of gold and silver, marvelous facility of hand, and unrivaled power of composition."

## 'CHRIST AT EMMAUS'

## PLATE III

IT is interesting to compare this picture by Veronese, now in the Louvre, with that by Rembrandt of the same subject, which hangs in the same gallery (see *MASTERS IN ART*, Part 6, Vol. 1). In the little painting by the Dutch master, small in size, "insignificant in appearance, subdued in color," we are at once impressed by the deep religious feeling of the work in which no worldly accessories are introduced to lessen the effect produced by that marvelous face of the Saviour so full of intense feeling, of mortal suffering, and divine inspiration. Whereas in Veronese's large canvas it is not the simple and touching story as told in the Bible that is portrayed, but a scene of contemporary Venetian life with its glowing colors, rich costumes, and sumptuous setting.

In a marble-paved hall ornamented with columns, Christ, clad in a rose-colored robe and with a halo surrounding his upturned head, is seated at a table blessing the bread and wine before him. On either side is a disciple; behind are attendants busied in serving the repast, and at the right of the picture a group of people who, tradition says, represent the painter's family. In the foreground two little girls with golden hair and dressed in brocaded silk—the artist's daughters, they are called—are playing with a large dog. Between the columns at the left we look out upon a landscape in which Christ and the two disciples are seen, and in the distance the buildings of a city.

The canvas measures nearly ten feet high by about fifteen feet wide.

## 'THE HOLY FAMILY WITH SAINTS'

## PLATE IV

THIS picture, formerly in the Church of San Zaccaria, Venice, and now in the Academy of that city, represents the Madonna, with the Infant Jesus in her arms, seated in a niche, the upper portion of which is hung with black and gold tapestry. She is dressed in a red robe, a blue mantle lined with green, and behind her is extended a gray drapery held on one side by a cherub. On her left St. Joseph, in blue with a yellow cloak, leans upon his staff. Below upon a marble pedestal stands the little St. John, his face turned upward to the Christ-child, his hand resting upon that of St. Francis, behind whom are seen the head and shoulders of St. Justina. On the right is St. Jerome, dressed in a watered silk robe of pale rose-color and a crimson velvet cape.

"This Holy Family," writes Théophile Gautier, "is painted in the rich and gorgeous style characteristic of Paolo Veronese. The presence of St. Francis, of St. Jerome in cardinal's robes, of St. Justina with her shining coil of golden hair arranged in the Venetian fashion, the quasi-royal stage upon which the Madonna is enthroned, offering the Child for adoration, are all far more suggestive of an apotheosis than of a portrayal of the humble home of St. Joseph."

The picture is painted on canvas and measures nearly eleven feet high by a little over six feet wide.

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## 'THE MARRIAGE AT CANA'

## PLATE V

Of all Veronese's works the most celebrated is this great banquet-scene, 'The Marriage at Cana,' now in the Louvre, Paris. It was painted for the refectory of the Convent of San Giorgio Maggiore, Venice. The contract for the work was signed on June 6, 1562, and the picture was finished by September 8, 1563. Veronese received in payment three hundred and twenty-four silver ducats and a pipe of wine, besides the cost of materials employed and his own living-expenses while engaged upon the work. In 1794, at the time of the wars of the French Republic, the picture was taken from Venice to Paris and placed in the Louvre, and when the other works of art carried off by the French were returned to Italy, its vast dimensions—it measures twenty feet high by thirty feet wide—made it so difficult of transportation that a painting by the French artist Lebrun was accepted in exchange, and 'The Marriage at Cana' remained in the Louvre.

"It is impossible to look at this picture without astonishment," writes Mr. W. M. Rossetti; "it enlarges one's conception of what pictorial art means and can do. The only point of view from which it fails is that of the New Testament narrative; for there is no more relation between the Galilean wedding and Veronese's court banquet than between a portrait of Lazarus and a portrait of Dives."

In this sumptuous picture, which Ruskin has aptly described as "one blaze of worldly pomp," the marriage feast takes place in the spacious hall of a Venetian palace, which, marble-paved and ornamented with marble pillars, commands a prospect of neighboring palaces outlined against the blue sky. The wedding guests are seated at table, Christ, in a red robe and blue mantle, with the Virgin beside him, occupying the central place. At the extreme left end of the table, clad in purple and gold, Alfonso d'Avalos, Marquis del Guasto, figures as the bridegroom, and Eleanor, wife of Francis I., king of France, as the bride. Charles v., Francis I., Solyman I., sultan of Turkey, and Queen Mary of England are all portrayed, while in the foreground, among a group of musicians, Veronese has introduced the principal Venetian painters of his day. He himself, a tall man dressed in a yellow cloak, bald, and with a black beard, plays the violoncello; Tintoretto, holding a similar instrument, bends down to whisper in his ear; Jacopo Bassano plays the flute; and Titian, wearing a red damask robe, is on the right playing the double bass.

Servants are busied in waiting upon the guests; some on the balcony above are engaged in carving the meats, while others bear smoking viands in dishes of silver and gold. All is life and movement in this great picture, so full of decorative splendor and harmonious beauty of color and composition. It is said to be of all the pictures in the world "the one which makes the greatest impression on the greatest number of people." Charles Blanc calls it "the triumph of Veronese's art," and Vasari's recent editors pronounce it not only his most representative work, but in some respects "the masterpiece of modern painting."

## 'THE RAPE OF EUROPA'

PLATE VI

VERONESE has here represented the well-known mythological story of Europa, the Phœnician princess whose surpassing beauty captivated the fancy of Zeus. One day while she was gathering flowers with her maidens in the fields by the margin of the sea, the god, having transformed himself into a snow-white bull, mingled with her father's herds, and Europa, charmed with the gentleness and beauty of the animal, ventured to mount upon his back, whereupon Zeus slowly moved with his precious burden to the water's edge, plunged into the waves, and bore her far away across the sea to the Island of Crete.

At the left of the picture we see the golden-haired Europa, dressed not in Greek costume but in the rich silken apparel of a Venetian lady of the sixteenth century, seating herself with the assistance of her attendants upon the back of the divine bull. Crowned with flowers, he stoops to receive her and lovingly licks her foot, while Cupids in the air above scatter flowers upon the group. In the distance further incidents in the story are represented; the bull is seen advancing with Europa towards the shore, and, again, we see him swimming with his prize across the sea.

Taine says of this picture that "for brilliancy, fancifulness, refinement, and invention of color, it has no equal." "It is one of those works," he writes, "in which, through a subtle combination of tones, a painter surpasses himself, forgets his public, loses himself in the unexplored regions of his art, and discovers harmonies, contrasts, and unusual effects outside of the common world of every day, far beyond all semblance of reality."

"It is a famous and beautiful picture," write Vasari's recent editors, "but nevertheless lacks atmosphere more than do most of Veronese's works; there is even a certain paperiness about some of the draperies, and parts of the picture do not keep their proper planes. It is likely enough that time rather than the painter is at fault. On the other hand, though one cannot echo the dictum of Gautier that this is the finest pearl in Veronese's casket, few are insensible to its charm, which Taine said, 'fills the heart with joy.' The whole picture seems steeped in an atmosphere of youth and opulent beauty and perennial pleasure. Though the pink-and-white Europa and the girls around her suggest the type of the eighteenth-century painters; though the idyl lacks the serene breadth and simplicity of Giorgione's pastorals; though these women in their pearls and silks are fine ladies, not nymphs or goddesses, their vigorous grace and tranquillity are of the true golden age. The greenish shadows from the branches above them fall on the billows of brocade, on the warm amber tones of the amply molded shoulders, on the rosy necks under the gold fuzz that escapes from the tightly coiled braids. The cool shimmer of the pearls, the flowers, the glimpse of peacock-colored sea, the little pink ears in the shadow of the bright hair, what a delicious feast for the eye they are!"

The picture measures about eight and a half feet high by nearly ten feet wide. It is in the anticollegio, or waiting-room, of the Ducal Palace, Venice.



## 'THE TRIUMPH OF VENICE'

## PLATE VII

UPON the ceiling of the Hall of the Great Council, in the Ducal Palace, Venice, Veronese painted this great picture of 'The Triumph of Venice'—the picture of which Taine has said that it is "not merely food for the eyes, but a feast." In a richly decorated architectural setting, between spiral columns of marble, Venice, golden-haired and radiant with beauty, clad in a robe of blue and gold and ermine, sits enthroned among clouds. Angels fly down from the blue sky above to place a crown upon her head, and around her are grouped young women in draperies of violet, azure, and gold, personifying Glory, Fame, Peace, Liberty, Commerce, and Agriculture. On a balcony beneath, Venetian ladies, in the costume of the time, are seated with their children and attendants, and below, a throng of people, warriors on prancing horses, a soldier sounding a trumpet, men, women, children, all press forward to enjoy the spectacle and do homage to Venice their queen.

"This picture," write Vasari's editors, "is so rich and so silvery at once in its color that it may be called magnificent in its technique as in its motive. As a subject it is exactly what Veronese loved best to treat, and among his works only 'The Marriage at Cana' and 'The Family of Darius' can rival it. . . . No picture shows a more masterly arrangement, a style at once so sumptuous, yet elevated, figures whose somewhat exuberant loveliness is saved from vulgarity by an air of pride and energy, magnificent material treated with such ease and sincerity. The architectonic setting, the picturesque crowd below, the robustly beautiful women around the Venice, are handled with a certain forceful dexterity, and with no more apparent effort than Veronese showed in disposing of the folds of a brocaded robe. Here is indeed a worthy incarnation of Venice—beautiful, stately, luxurious, proud, receiving the homage of earth and sea, of east and west. These Epicureans are the children of fighters and invaders; these healthy and vigorous bodies are overflowing with vitality; their grace is born of strength, and looking at them we realize that the heroic age had not yet passed away when Veronese painted this triumphal hymn to the republic."

## 'PORTRAIT OF A YOUNG WOMAN'

## PLATE VIII

ALTHOUGH many of Veronese's large compositions are filled with portraiture, he painted but few portraits properly so-called. Those few, however, are distinctly fine. The one here reproduced represents a young woman in a black dress with full white sleeves and a white chemisette. A gauze veil floats at either side of her head, and around her neck and arms are chains of gold. A little child clings to her left hand, resting his curly head against it as he plays with a greyhound, only a portion of the animal's head being introduced into the picture.

The canvas measures nearly four feet high by a little over three feet wide. It was formerly in a private collection in Verona, but since the time of Napoleon I. has formed part of the collection of the Louvre, Paris.

## 'THE FINDING OF MOSES'

PLATE IX

**I**N this representation in the Dresden Gallery of the familiar Bible episode of the finding of the infant Moses, Veronese has treated the subject with his customary disregard of historical exactitude, giving the scene an Italian setting, clothing the principal personages in Venetian costumes, and introducing various picturesque accessories, such as halberdiers in armor, a Moor in eastern dress, and a negro dwarf holding two dogs in a leash.

The daughter of Pharaoh, richly dressed in silk, stands under a group of trees beside the river, surrounded by her attendants, one of whom presents to her the child just discovered in the waters of the Nile. In the distance the sister of Moses is seen, who, we are told, "stood afar off, to wit what would be done to him," running, at the command of Pharaoh's daughter that a nurse should be procured, to call the boy's mother to come and care for him.

The picture is fine in composition and rich in color. It measures nearly six feet high by a little more than nine feet wide.

## 'ST. MARCUS AND ST. MARCELLINUS LED TO MARTYRDOM'

PLATE X

**O**NE of the greatest of the many paintings executed by Veronese for the Church of San Sebastiano, Venice, where it still occupies its original place, is this celebrated canvas representing 'St. Marcus and St. Marcellinus led to Martyrdom.'

These two young men, so the story goes, belonged to a noble family and were friends of St. Sebastian. Convicted of being Christians, they were condemned to death, but upon the urgent entreaties of their aged parents, and the supplications of their wives and children, to recant and save themselves for the sake of those who loved them, their resolution was shaken and they began to falter. At this critical moment St. Sebastian rushed forward exhorting them not to renounce their religion, and such was his eloquence that not only were his friends confirmed in their faith, but all present, including even the judge himself, were converted to Christianity. Marcus and Marcellinus were thus saved for the time being, but shortly afterwards they were condemned with the whole Christian community and put to death.

In the center of the picture, St. Sebastian, dressed in blue armor and bearing a banner in one hand while with the other he points to an angel descending from heaven, encourages Marcus and Marcellinus to meet death for the sake of their faith. With hands bound and chains about their feet they follow their friend, turning deaf ears now to the entreaties of their mother, who stands beside them, of their white-haired father, who, in gray robe and crimson cloak and supported by two attendants, stands in front of St. Sebastian, and of their wives and children kneeling on the steps below. Groups of men, women, and children, in picturesque costumes, are assembled on balconies and beneath porticos, some clinging to pillars, others crowding the steps—all interested spectators of the scene.

"This picture," writes Kugler, "displays a beauty of composition, a rich-

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ness without a redundancy of subject, and a power of expression which in some respects entitle it to be considered the noblest of Veronese's works."

The canvas is eleven and a half feet high by nearly eighteen feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY VERONESE  
WITH THEIR PRESENT LOCATIONS

**AUSTRIA-HUNGARY.** VIENNA, IMPERIAL GALLERY: Christ at the House of Jairus  
**A—BELGIUM.** BRUSSELS MUSEUM: Juno pouring Riches upon Venice; Holy Family and two Saints—**ENGLAND.** LONDON, NATIONAL GALLERY: Family of Darius before Alexander (Plate II); Consecration of St. Nicholas; Vision of St. Helena (Plate I); Mary Magdalene; Rape of Europa (Study); Adoration of Magi; Four Allegorical Groups—**FRANCE.** PARIS, LOUVRE: The Marriage at Cana (Plate V); The Feast at the House of Simon; Christ at Emmaus (Plate III); Susanna and the Elders; Burning of Sodom; Holy Family; Christ bearing Cross; Crucifixion; St. Mark crowning the Virtues; Jupiter chastising the Vices; Portrait of a Young Woman (Plate VIII)—**GERMANY.** BERLIN GALLERY: Jupiter, Fortune, and Germania; Saturn and Religion; Minerva and Mars; Apollo and Juno; Jupiter, Juno, Cybele, and Neptune; Four Allegorical Paintings—**DRESDEN,** ROYAL GALLERY: Madonna with the Cuccina Family; The Finding of Moses (Plate IX); Adoration of the Magi; The Marriage at Cana; Portrait of Daniel Barbaro—**MUNICH GALLERY:** Jupiter and Antiope; Cupid holding Chained Dogs; Portrait of a Lady; Holy Family; Christ and the Captain of Capernaum—**ITALY.** FLORENCE, PITTI PALACE: Portrait of Daniel Barbaro; Portrait of a Lady; Baptism of Christ; Christ taking Leave of his Mother; Portrait of a Child—**FLORENCE,** UFFIZI GALLERY: Portrait of Veronese (Page 22); St. Catherine; Annunciation; Martyrdom of St. Justina; Esther before Ahasuerus; Holy Family with St. Catherine—**MASER,** VILLA BARBARO: Frescos—**MILAN,** BRERA GALLERY: St. Anthony, St. Cornelius, and St. Cyprian; The Feast at the House of Simon; Adoration of the Magi—**PADUA,** CHURCH OF SANTA GIUSTINA: Martyrdom of St. Justina—**ROME,** BORGHESSE GALLERY: St. Anthony preaching to the Fishes—**ROME,** COLONNA GALLERY: Portrait of a Man—**VENICE,** ACADEMY: Battle of Lepanto; The Feast at the House of Levi; Holy Family with Saints (Plate IV); Annunciation; Confession and Martyrdom of St. Christina (four pictures); Venice enthroned with Hercules and Ceres; Coronation of the Virgin; Charity; Faith—**VENICE,** DUCAL PALACE: [ANTICOLLEGIO] Rape of Europa (Plate VI); [HALL OF THE COLLEGE] Thanksgiving for Lepanto; [CEILING] Venice enthroned with Justice and Peace; Faith; Neptune and Mars; Moderation; Industry; Vigilance; Abundance; Fidelity; Gentleness; Simplicity; Fortune; [HALL OF THE COUNCIL OF TEN] Age and Youth; [HALL OF THE GREAT COUNCIL] Return of Doge Andrea Contarini after Chioggia; [CEILING] Triumph of Venice (Plate VII); Defense of Smyrna; Capture of Scutari; [LIBRARY] Adoration of the Magi—**VENICE,** CHURCH OF SANTA CATERINA: Marriage of St. Catherine—**VENICE,** CHURCH OF SAN FRANCESCO DELLA VIGNA: Madonna with Saints—**VENICE,** CHURCH OF SAN SEBASTIANO: Madonna with St. Catherine and Father Michele Spaventi; Crucifixion; Madonna in Glory; St. Sebastian before Diocletian; Martyrdom of St. Sebastian; St. Marcus and St. Marcellinus led to Martyrdom (Plate X); Baptism of Christ; [ON THE ORGAN] Purification; Adoration of the Shepherds; Pool of Bethesda; [CEILING] Esther meeting Ahasuerus; Esther crowned by Ahasuerus; Triumph of Mordecai; [CEILING OF SACRISTY] Coronation of the Virgin; Four Evangelists—**VERONA GALLERY:** Deposition; Portrait of Pasio Guadianti—**VERONA,** CHURCH OF SAN GIORGIO IN BRAIDA: Martyrdom of St. George—**VERONA,** CHURCH OF SAN PAOLO: Madonna and Saints—**VICENZA,** CIVIC MUSEUM: Madonna—**VICENZA,** CHURCH OF MADONNA DEL MONTE (ON MONTE BERICO): Feast of St. Gregory—**SPAIN.** MADRID, THE PRADO: Christ and the Centurion; The Finding of Moses.

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### MAGAZINE ARTICLES

**A**RT JOURNAL, 1858: Paul Veronese—L'ART, 1875: C. Yriarte; La Villa Barbaro—L'ARTISTE, 1858: T. Vatterio; Les Paul Véronèse de Dresde. 1869: Tintoret et Véronèse—DEUTSCHE RUNDSCHAU, 1875: A. Woltmann; Castelfranco und Villa Maser—GAZETTE DES BEAUX-ARTS, 1859: P. Mantz; Un nouveau Véronèse au Musée du Louvre. 1867: A. Baschet; Paul Véronèse appelé au Tribunal du Saint Office à Venise. 1878: C. Blanc; Les Fresques de Véronèse au château de Masère. 1890: P. Lefort; Les Peintures de Véronèse au Musée de Madrid. 1891: C. Yriarte; Paul Véronèse au palais ducal de Venise—MCCLURE'S MAGAZINE, 1894: J. La Farge; One Hundred Masterpieces of Painting—NUOVA ANTOLOGIA, 1890: M. Pratesi; I grandi pittori veneti del cinquecento.







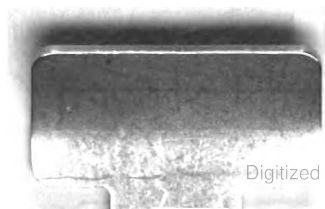
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